

# AVENGED SEVENFOLD

## NIGHTMARE

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE



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# AVENGED SEVENFOLD

## NIGHTMARE

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ISBN 978-1-4234-9975-6



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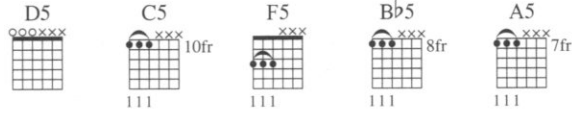
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# Nightmare

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately fast ♩ = 85

\*Gtr. 1 \*\* Dm

*mf*  
\*\*\*w/ delay

\*Synth. bells arr. for gtr.

\*\*Chord symbols reflect overall harmony.

\*\*\*Set for eighth-note regeneration w/ multiple repeats.

B<sup>b</sup> G7/B

C A7/C<sup>#</sup>



Gtr. 1 tacet  
Dm  
Riff A  
A7  
End Riff A

Gtr. 2 (dist.)  
f  
w/ wah-wah

7 7 10 10 9 9 8 8 | 10 7 7 7 (7) 5 7 6 9 8 10 11

Riff A1  
Gtr. 3 (dist.)  
f

5 5 5 7 7 6 6 5 5 | 8 5 7 5 (5) 2 4 7 5 8 6 9

End Riff A1

Riff A2  
Gtr. 4 (dist.)  
f

5 5 5 7 7 6 6 5 5 | 8 5 7 5 5 5 4 7 5 7 8

End Riff A2

Gtrs. 5 & 6 (dist.)  
f  
P.M. -----

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0

Gtrs. 2 & 4: w/ Riffs A & A2 (2 times)  
Gtr. 3: w/ Riff A1 (3 times)  
Dm  
A7  
Gtrs. 5 & 6  
P.M. -----

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0

Dm  
Rhy. Fig. 1  
A7  
End Rhy. Fig. 1  
P.M. -----

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0



Gtr. 2

Gtr. 4

Bb

G7/B

C

A7/C#

Gtr. 2

Gtr. 3

Gtr. 4

Gtrs. 5 & 6



**Faster** ♩ = 128

Gtr. 5 tacet

D5

Now — your night - mare comes — to life.

[illegible]

8va

\*Gtrs.  
3 & 4

w/ bar

Harm.

Pitch: D

\*Composite arrangement

\*\*Harmonic located approximately 1/4 the distance between the 3rd & 4th frets.

Gtr. 6

Riff B



P.M.

[illegible]



# Verse

Gtr. 2 tacet  
2nd time, Gtrs. 3 & 4; w/ Fills 1 & 2

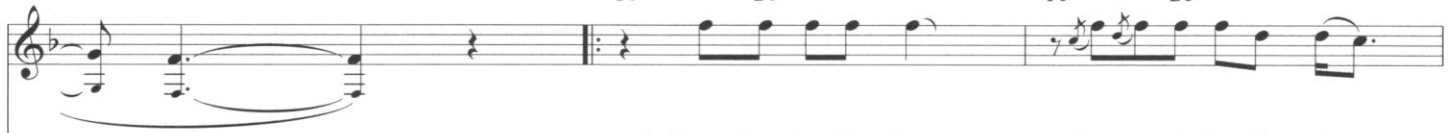
Gtrs. 3 & 4 tacet

F5

D5

F5

D5



1. Dragged you down be - low,  
2. Can't wake up in sweat

down to the Dev-il's show -  
'cause it ain't o - ver yet..

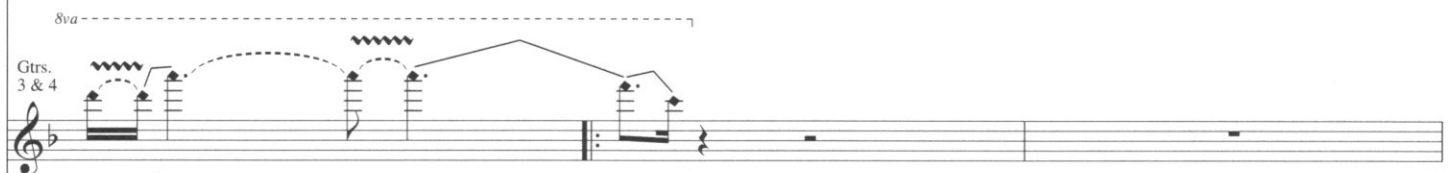


grad. release

wah-wah off

(20)

(20)



Harm. w/ bar

+3 1/2

3.25 (3.25)

(3.25) (3.25)

Pitch: D

-1



Rhy. Fig. 2

1/2

P.M. -----

1/2

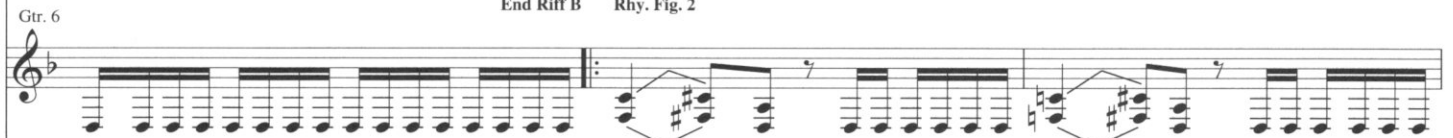
P.M. -----

3 12

12

End Riff B

Rhy. Fig. 2



P.M. -----

1/2

P.M. -----

1/2

P.M. -----

## Fill 1

Gtr. 3

8va -----

(3.25)

(3.25)

-1

## Fill 2

Gtr. 4

8va -----

(3.25)

-6



F5 D5 Ab5 G5 D5 Ab5 G5 D5 F5 D5

to be his guest for - ev - er. \_\_\_\_\_ Hate to twist your mind,  
 Still danc-ing with your de - mons. \_\_\_\_\_ Peace of mind is less than nev - er! \_\_\_\_\_  
 Vic - tim of your own cre - a - tion! \_\_\_\_\_ Be - yond the will to fight,

Gtrs. 5 & 6

End Rhy. Fig. 2

P.M. -----

3 0 0 0 0 0 0 6 3 5 3 5 3 0 3 6 3 5 3 5 3 0 3

F5 D5 F5 D5 Ab5 G5 D5 Ab5 G5 D5

but God ain't on your side. \_\_\_\_\_ And old ac - quaint-ance sev - ered. \_\_\_\_\_  
 where all that's wrong is right, \_\_\_\_\_ where hate don't need a rea - son. \_\_\_\_\_  
 Loath-ing self as - sas - si - na - tion! \_\_\_\_\_

F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5

\_\_\_\_\_ Flesh is burn - ing, you can smell it in the air 'cause men like you have such an eas - y soul to  
 You've been lied to just to rape you of your site and now they have the nerve to tell you how to

Gtrs. 3 & 4

Riff C

5/12 11 10 8 12 5/12 11 10

Gtrs. 5 & 6

Rhy. Fig. 3

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

3 0 0 0 3 0 0 3 0 0 3 0 0 3 0 3 0 0 3 0 3 0

Ab5 G5 D5 Ab5 G5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5

steal. \_\_\_\_\_ (Steal.) \_\_\_\_\_ So stand in line while they ink num - bers in your head. You're now a  
 feel. \_\_\_\_\_ (Feel.) \_\_\_\_\_ So se - dat - ed as they med - i - cate your brain, and while you

End Riff C

8

End Rhy. Fig. 3

P.M. -----

6 3 5 3 5 3 0 3 6 3 5 3 5 3 0 3

F5 D5 F5 D5 F5 D5 A $\flat$ 5 G5 D5 A $\flat$ 5 G5 D5 A $\flat$ 5 G5 D5 A $\flat$ 5 G5 D5 A $\flat$ 5 G5 D5

slave un - til the end of time and noth - ing stops the mad-ness turn - ing, haunt - ing, yearn - ing, pull the trig - ger! —  
 slow - ly go in - sane they tell ya, "giv - en with the best in - ten - tions, help you with your com - pli - ca - tions!" —

Gtrs. 5 & 6

(cont. in slashes)

6 3 5 3 5 3 0 3 6 3 5 3 5 3 0 3

# Chorus

\* D5 C5 F5 B $\flat$ 5 End Rhy. Fig. 4

Rhy. Fig. 4

Gtrs. 5 & 6

You should have known — the price — of e - vil.  
 (You should have known, — ah. —

Gtrs. 3 & 4 Riffs D & D1

7 7 7 7 5 5 5 5 10 10 10 10 3 3 3 3  
 X X X X X X X X X X X X X X X X  
 5 5 5 5 3 3 3 3 8 8 8 8 1 1 1 1

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 5 & 6: w/ Rhy. Fig. 4 D5 C5 F5 B $\flat$ 5 To Coda

And it hurts to know — that you be - long — here, — yeah. —  
 And it hurts to know — that you be - long — here. —

Gtr. 3 End Riff D

7 7 7 7 9 9 9 9 10 10 10 10 3 3 3 3  
 X X X X X X X X X X X X X X X X  
 5 5 5 5 7 7 7 7 8 8 8 8 1 1 1 1

Gtr. 4 End Riff D1

7 7 7 7 5 5 5 5 10 10 10 10 3 3 3 3  
 X X X X X X X X X X X X X X X X  
 5 5 5 5 3 3 3 3 8 8 8 8 1 1 1 1



1.

# Interlude

Gtr. 5 tacet  
Gtr. 6: w/ Riff B  
D5

A5

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs.  
5 & 6

Oo,

ow.

It's your

fuck - in'

night

mare.

8va

Riff E

End Riff E

w/ bar  
Harm.

+1

3:25

3:25

Pitch: D

A

8va

Riff E1

End Riff E1

w/ bar  
Harm.

3:25

-5

Pitch: D

While — your

night -

mare

comes — to

life.

8va

Gtr. 3

+3 1/2

(3:25)

(3:25)

(3:25)

(3:25)

-8

8va

Gtr. 4

(3:25)

(3:25)

(3:25)

Gtr. 5

-4 1/2

2.

Gtrs. 3 & 4: w/ Riffs D & D1  
Gtrs. 5 & 6: w/ Rhy. Fig. 4 ( 2 times)

D5

C5

F5

Bb5



No one to call, \_\_\_\_\_  
No one to call, \_\_\_\_\_

ev - 'ry - bod - y to fear. \_\_\_\_\_  
ah. \_\_\_\_\_

D5

C5

F5

Bb5



Your trag - ic fate \_\_\_\_\_ is look - in' so \_\_\_\_\_ clear, \_\_\_\_\_ yeah. \_\_\_\_\_  
Your trag - ic fate \_\_\_\_\_ is look - in' so \_\_\_\_\_ clear. \_\_\_\_\_

### Interlude

Gtrs. 3 & 4: w/ Riffs E & E1  
Gtrs. 5 & 6: w/ Rhy. Fig. 5

A5

N.C.



Oo, \_\_\_\_\_ ow. \_\_\_\_\_ It's your fuck - in' night - mare. \_\_\_\_\_ ha, ha, ha, ha.  
Ah.) \_\_\_\_\_

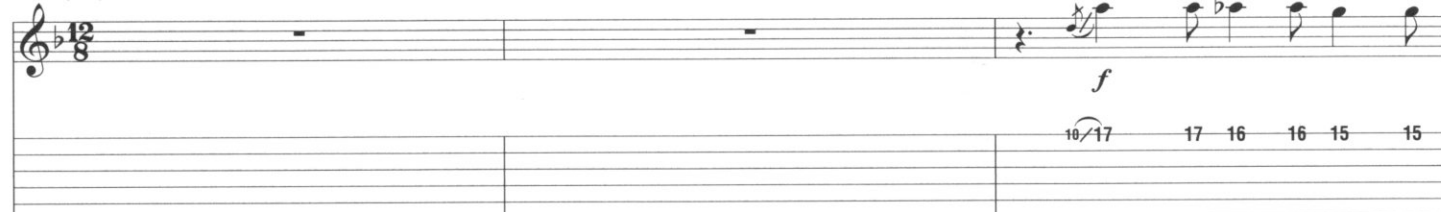
### Tempo I

D5  
Gtrs.  
5 & 6



(cont. in notation)

Gtr. 8 (dist.)

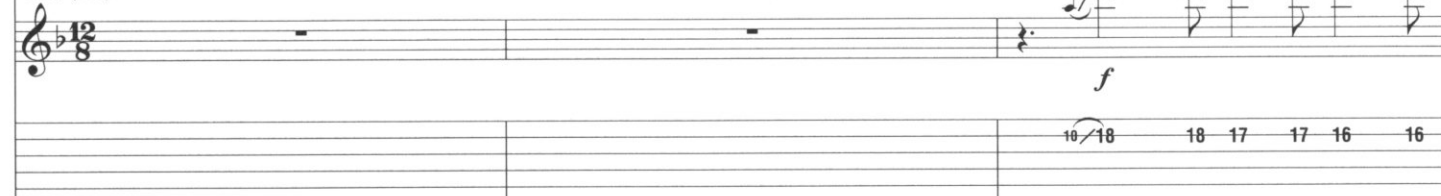


Gtr. 4

8va -



Gtr. 7 (dist.)



Gtr. 3





Gtrs. 3 & 4 tacet

B $\flat$

G7/B

C

A7/C $\sharp$

Gtr. 8 *loco*

Gtr. 7

Gtrs. 5 & 6

let ring ----- let ring ----- let ring ----- let ring -----

# Guitar Solo

Tempo 2

Gtrs. 7 & 8 tacet

D5

F5

D5

Gtr. 9 (dist.)

*f*

X 17 14 14 15 17 14 15 17 17 13 15

Gtrs 5 & 6

Rhy. Fig. 6

P.M. -----

F5 D5

F5

X 15 13 13 14 15 13 14 15 15 13 14

P.M. -----

P.M. -----

1/2

D5 F5 D5 F5 D5 F5

15 15 (15) 13 17 13 15 14 15 14 17 13 15 14 15

P.M. -- | P.M. -- | P.M. -- |

D5 F5 D5 F5 D5 F5 Gtr. 4 tacet Bb5 G/B C5

Gtr. 3 8va 15ma

\*w/ DigiTech Whammy pedal

+6 10 12 15 14 15 14 13 15 18 17 18 17

\*Set for one octave above when depressed (toe down.)

Gtr. 9 8va

12 15 14 15 14 15 18 17 18 17 20 (20) 19 18

Gtr. 4

5 7 10 10 11 10

Gtrs. 5 & 6

P.M. -- | P.M. -- | P.M. -- |

0 0 3 3 0 0 0 0 0 0 3 3 1 1 4 4 4 5 5 5 5



A/C#

Gtrs. 5 &amp; 6: w/ Rhy. Fig. 6

D5

F5 D5

F5 D5

F5

8va -----

Gtr. 3

\*Pick sixteenth-note sextuplets

Gtr. 9

\*\*Pick sixteenth-note sextuplets

Gtrs. 5 &amp; 6

End Rhy. Fig. 6

\*\*\*Pick sixteenth-note sextuplets

Gtr. 9 tacet

D5

F5 D5

F5 D5

F5

D5

F5

D5

8va -----

P.M. -----

P.M. -----





## Bridge

Gtrs. 5 & 6: w/ Rhy. Fig. 7 (2 times)

Gtr. 7 & 8 tacet

D5

Fight not to fail, not to fall or you'll end up like the others.

Gtr. 7

w/ bar

(8)

-2 1/2

Die, Die. die a - gain Die. drenched in sin, Sin.) with no re - spect for an - oth - er.

## Interlude

Bb5

Gtrs. 5 & 6: w/ Rhy. Fig. 7

D5

*Oh!*

Gtr. 3

8va

13 17 14 15 14 15 14 15 14 15 14 15 14 15 14 15 18 18 18 17 (17)

Gtr. 4

Gtr. 4

Gtr. 8  
*divisi*

13 17 14 15 14 15 14 15 15 14 15 14 15 15 15 15

13 (13) 7/10 (10) 7/10

[illegible]

Gtrs. 3 & 4 tacet

# Bridge

Gtrs. 5 & 6: w/ Rhy. Fig. 7 (2 times)

D5

Down feel the

(Down.

Gtr. 8

w/ bar -

+2

-1/2

-2 1/2

Gtr. 7

w/ bar -

+1 1/2

-1/2

-2 1/2

Gtr. 7 & 8 tacet

fire. Fire. feel the hate. Hate. Your pain is what we de - sire. \_\_\_\_

Lost. Lost. hit the wall, Wall. watch you crawl, Crawl.) such a re - plac - a - ble li - ar.

## Half-time feel

Bb5

And I know you hear \_\_\_\_ their voic - es... \_\_\_\_ (...call - ing from a - bove. \_

## Rhy. Fig. 8

End Rhy. Fig. 8

Gtrs. 5 & 6

Gtrs. 5 & 6: w/ Rhy. Fig. 8 (2 times)

Bb5

And I know they may \_\_\_\_ seem real,... \_\_\_\_ ...these sig - nals of love. \_

Bb5

C5

But our life's made up of choic - es... \_\_\_\_\_

...some with - out ap - peal.) \_

End half-time feel

Bb5

G/B

C5

A/C#

They took for grant - ed your soul, \_\_\_\_\_ and it's ours now to steal. \_

Gtrs. 5 &amp; 6

3/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

Gtr. 6 : w/ Riff B

D5

D.S. al Coda

as your night - mare comes to life. \_\_\_\_\_

8va

Gtr. 3

Harm. w/ bar

8va

-2 1/2

Pitch: D  
A

8va

Gtr. 4

Harm. w/ bar

+1 -5 1/2 +3 1/2 +1 1/2

3:25 3:25 (3:25) (3:25) 3:25 3:25 (3:25) (3:25)

-6 -1

Pitch: A  
E

Gtr. 5

3 12



# ⊕ Coda

Half-time feel

D5 C5 F5 Bb5 End Rhy. Fig. 9

Gtrs. 5 & 6 Rhy. Fig. 9

No one to call \_\_\_\_\_ ev-'ry-bod-y to fear. \_\_\_\_\_  
(No one to call, ah. \_\_\_\_\_

Gtrs. 3 & 4

Fretboard diagram: 7 7 7 5 5 5 5 5 10 10 10 3 3 3 3 3

End half-time feel

Gtrs. 5 & 6: w/ Rhy. Fig. 9 D5 C5 F5 Bb5

Your trag-ic fate \_\_\_\_\_ is look-ing so \_\_\_\_\_ clear, \_\_\_\_\_ yeah. \_\_\_\_\_

Your trag-ic fate \_\_\_\_\_ is look-ing so \_\_\_\_\_ clear, \_\_\_\_\_

Gtr. 3

Gtr. 4

Fretboard diagram: 7 7 7 9 9 9 9 9 10 10 10 3 3 3 3 3

## Outro

Gtrs. 3 & 4: w/ Riffs E & E1 Gtrs. 5 & 6: w/ Rhy. Fig. 5 A5 N.C. N.C. (Voc. echos.) 12 sec.

Oo, ow, \_\_\_\_\_ It's your fuck-in' night - mare. \_\_\_\_\_

Ah.) \_\_\_\_\_ 12 sec.

# Welcome to the Family

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 95

N.C.                      \*D5                      A5      D5                      A5      D5

(Drums)

1. Hey

\*Chord symbols reflect implied harmony.

## Verse

2nd time, Voc.: w/ Voc. Fill 1

2nd time, Gtrs. 3 & 4 tacet

D5                      A5                      D5                      A5                      D5

kid! Do I have your at - ten - tion? I know the way - you've been liv - in'  
(Hey kid!) I have to ques - tion, what's with the vi - 'lent ag - gres - sion?  
(Hey kid!)

## Rhy. Fig. 1

\*\*Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - - P.M. - - - - -

\*\*Gtr. 2 (dist.), played *f*.

## Voc. Fill 1

fight.

A5 D5 A5 F5 E5 A5

life so reck - less, trag - e - dy end - less. Wel - come to the fam - i - ly.  
De - tails blur - ry, lost him too ear - ly. Wel - come to the fam - i - ly.

P.M. -----|

0 0 0 0 3 8 7 0 0 0 3 6 7 0 0 0 0 3 2 (2) 7

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 A5 D5 A5 D5

Hey! There's some - thing miss - ing, on - ly time will al - ter your vi - sion.  
Hey! Why won't you lis - ten? Can't help the peo - ple you're miss - ing.

P.M. -----|

A5 D5 A5 F5 E5 A5

Nev - er in ques - tion, le - thal in - jec - tion. Wel - come to the fam - i - ly.  
It's been done, a cas - ual - ty re - run. Wel - come to the fam - i - ly.

P.M. -----|

### Pre-Chorus

Double-time feel

Bb5 A5 D5

Not long a - go you'd find the an - swers were so crys - tal clear.  
I'll try and help you with the things that can't be jus - ti - fied.

P.M. -----|

Gtr. 4 (dist.)

*mf*

P.M. -----|

10 10 10 10 10 9 9 9 9 7 8 7 8 7 8 7 8

Gtr. 3 (dist.)

*mf*

P.M. -----|

7 7 7 7 7 6 6 7 9 3 5 3 5 3 5 3 5

Gtrs. 1 & 2

P.M. -----|

8 8 8 8 8 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 3 5 3 2 3 2 3 2



Bb5 A5 D5

With - in a day — you found your - self liv - ing in con - stant fear. —  
 I need to warn — you that there is no way to ra - tion - 'lize. —

P.M. -----

10 10 10 10 10 9 9 9 9  
 8 8 8 8 8 7 7 7 7

7 8 7 8 7 8 7 8

P.M. -----

7 7 7 7 7 6 6 7 9  
 5 5 5 5 5 4 4 5 7

3 5 3 5 3 5 3 5

P.M. -----

8 8 8 8 8 7 7 7 7 0 0 0 0 0 0 0 0 0 0 3 5 3 2 3 2 3 2

Bb5 A5 G5 F5 N.C.

Can you look at your-self — now? — Can you look at your-self? — } You can't win this  
 So have you fig-ured it out — now? — So have you fig-ured it out? — }

10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9  
 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 9 10 6 6 6 6 6 6 6 6 6  
 5 5 5 5 5 5 5 7 8 4 4 4 4 4 4 4 4 4

8 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 5 5 5 5

**§.§. Chorus**

D5

Bb5

F5

C/E

\*Voc. tacet 3rd time.

D5

Bb5

F5

A/E

22

D5

Bb5

F5

C/E

We all have emp - ti - ness in - side, we all have an - swers to

To Coda 1

D.S. al Coda 1  
End double-time feel

D5

Bb5

A5

G5

F5

N.C.

find, but you can't win this



# ♯ Coda 1

End double-time feel

A5 G5 F5 N.C.

you can't win this

Gtr. 4

Gtr. 3

Gtr. 5 (dist.)

Gtrs. 1 & 2

*mf*  
grad. bend

13 13

3/4 1 1 1/2

7

chords

# Interlude

Gtr. 5 tacet

D5

N.C.

Gun - ning for you and all man - kind, I've lost my mind.

fight.

Gtr. 4

grad. bend  
let ring -----

grad. bend

13 16 13 16 13 16 (16) 16 13 16 13 16

Gtr. 3

grad. bend  
let ring -----

grad. bend  
let ring -----

10 13 10 13 10 13 10 13 10 13

Gtrs. 1 & 2

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5

Bb5 D5

A5 D5

G5 D5

F5 D5

G5 D5

N.C.

Psy - chot - ic, rab - id de - men - tia, I won't be fine.

Gtr. 4

grad. release  
let ring -----

Gtr. 3

grad. bend  
let ring -----

Gtr. 5

w/ slide  
steady gliss.

Gtrs. 1 & 2

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 0 0 7 7 0 0 5 5 0 0 3 3 0 0 5 5 0 0 0

Guitar Solo  
Double-time feel

Bb5

A5

D5

F5

E5

Eb5

Gtr. 5

w/ out slide

15 13 10 15 11 12 16 15 13 15 13 10 15 13 10 15 13 10 13 12 10 13 12 10 12 11 12 11 12

Gtr. 4

3 6 6 6 6 5 5 5 6 8 10 (10)

Gtr. 3

5 7 7 7 7 6 6 7 9 10 (10)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

P.M.

8 8 8 8 8 8 7 7 7 7 7 0 0 0 0 0 0 0 0 0 3 3 3 2 2 2 1 1 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

Bb5

A5

D5

F5

E5

Eb5

Gtr. 5

12 (12) 13 12 10 12 10 10 12 10 10 13 12 10 12 10 10 13 12 10 13 12 10 12 13 13 11 12 13

Gtr. 4

5 6 6 6 6 5 5 5 6 8 6 (6)

Gtr. 3

6 7 7 7 7 6 6 7 9 7 (7)



B $\flat$ 5 A5 D5 F5 E5 E $\flat$ 5

8va

loco

13 (13)\ 15 16 15 13 15 13 16 14 15 13 15 20 17 16 15 13 15 13 17 14 14 14 20 14 13 14 13 13 13 15 15 13 13

5 6 6 6 6 5 6 5 8 6 5

5 7 7 7 7 6 7 7 14 12 10 (10)\

B $\flat$ 5 A5 D5 F5 E5 E $\flat$ 5

13 15 (15)\ 10 9 7 10 9 9 12 10 9 12 9 9 14 12 10 14 12 17 15 14 17 15 14 17 15 14 15 17 15 15

5 6 6 6 6 5 5 6 8 6 (6) 10 (10) 15 15 (15) 18 20 17 18

5 7 7 7 6 6 6 7 9 7 (7) 10 10 10 (10) 14 14 19 17 18 19

**B♭5** **A5** **B♭5**

Gtr. 5

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

Gtrs. 3 & 4 tacet

**A5** **G5** **F5** **C/E**

Gtr. 5

Gtrs. 1 & 2

## Bb

(I \_\_\_\_\_ see, \_\_\_\_\_ stand \_\_\_\_\_ a - \_\_\_\_\_ lone. \_\_\_\_\_)

[illegible]

*mf*  
let ring throughout

[illegible]

\*\*Piano arr. for gtr.

Gtrs. 1 & 2



The musical notation for Gtrs. 1 & 2, measures 1-4, is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The first measure has a whole note chord, followed by eighth notes in the second and third measures, and a final measure with a whole note chord. The notation is dense, with many notes beamed together.

[illegible]

\*Chord symbols reflect overall harmony.

Gtr. 5

8va

13 15

(15)

13/18 17 13

Gtr. 6

Riff A

End Riff A

10 11 10 11 12 13 12 13 13 13 14 15 10 11 10 11 12

[illegible]

8va - - - - -

Gtr. 5

fdbk.

13 15 (15) 13/18 17 13

[illegible]



Gtr. 5 tacet

C F C/E Dm C

It's our \_\_\_\_\_ war, \_\_\_\_\_ in the end we'll \_\_\_\_\_ sure - ly \_\_\_\_\_ lose but \_\_\_\_\_ that's al -

Our \_\_\_\_\_ war, you'll \_\_\_\_\_ sure - ly \_\_\_\_\_ lose to \_\_\_\_\_

loco

Gtr. 5

13 15 (15)

Gtr. 6

10 11 10 12 10 11 12 13 12 14 12 13 13 13 14 14 12 13 10 10 10 12 13 12

Gtrs. 1 & 2

right. \_\_\_\_\_ So, have you fig-ured it out \_\_\_\_ now? \_\_\_\_\_ So have you fig-ured it out? \_

night.)

Gtrs. 1 & 2

P.M. --| P.M. --| P.M. --| P.M. --| P.M. -----|

1 1 3 1 1 3 1 1 3 1 1 3 0 0 0 0 0 0 2 2 2 2 2 2 2

## ⊕ Coda 2

### End double-time feel

[illegible]

## D5

E♭5    A♭5

End Riff B

D5

E♭5      A♭5

You're not in - vit - ed, so step a - side. I lost my...

Gtr. 4

let ring - - - - -

13 16 13 13 16 13 13 16 13 13 16 13

Gtr. 3

let ring - - - - -

13 13 (13) 10 13 10 10 10 10 13 10 13 10 13 10 13

D5

Eb5 Ab5

Deep in - side, where noth - ing's fine, I lost my mind.

*let ring* -----

13 16 13 13 16 13 13 16 13 16 13 16 13 13 16

10 13 10 13 10 13 13 10 10 13 10 13

D5

Eb5 Ab5

You're not in - vit - ed, so step a - side. I lost my...

*let ring* -----

13 16 13 13 16 13 16 13 13 16 13 16 13 16 13 16

10 13 10 10 13 10 13 10 13 10 13 10 13 10 13



# Danger Line

**Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker**

Drop D tuning:  
(low to high) D-A-D-G-B-E

**Intro**  
**Fast** ♩ = 91

\* D5

Gtrs. 1 & 2 (dist.)

mf

P.M.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*Chord symbols reflect implied harmony.

\*Chord symbols reflect implied harmony.

The musical score for 'P.M.' is written on a grand staff. The upper staff is in treble clef and contains a melody of eighth notes, with several triplets indicated by a '3' and a bracket. The lower staff is in bass clef and contains a bass line of eighth notes, also with several triplets. The piece is marked 'P.M.' at the beginning.

Gtr. 3 (dist.)

*f*

13 13 13 13 12 12 12 12 10 12 13 13 13 13 12 12 12 12 10 12 13

Gtr. 4 (dist.)

*f*

14	14	14	14	12	12	12	12	15	12	14	14	14	14	12	12	12	12	15	12	14
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gtrs. 1 & 2

P.M.

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N.C.

8va - - - - -

15 18 18 18 18 17 17 17 17 15 17 18 18 18 18 15 20 18 17 15 13 17 15 14

15 15 15 15 15 13 13 13 13 15 13 15 15 15 15 15 15 15 15/17 15 18 17 15 18 15 14

P.M. - - - - -

0 0

# Double-time feel

Gtrs. 3 & 4 tacet

D5

Gtr. 5 (dist.)

10/15 10/14 13 17 15 14 15 14 13 (13) 9 16 17 17 19 18

E/G#

Gtr. 3

loco

15 (15)

Gtr. 4

15 (15)

## Rhy. Fig. 1

Gtrs. 1 & 2

0 0 0 0 0 0 0 0 0 0 6 6 6 6 6 6 6 6 6 6 6 6

Gtr. 5

G5

E $\flat$ 5

Gtrs. 1 & 2

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 5 tacet

D5  
Riff A

E/G $\sharp$

Gtr. 6 (dist.)

*mf*

Riff A1  
8va

Gtr. 7 (dist.)

Gtr. 4

Gtr. 3

G5

E $\flat$ 5

End Riff A

8va

8va

22 18 20 22 18 20 22 18 20 22 18 20 20 15 15 20 15 20 15 20 15 15 18 15 16 18 15 16 18 15 16 18 15 16 23 18 20 23 18 20 23 18 20 23 18 20

End Riff A1

8va

8va

18 15 15 18 15 15 18 15 15 18 15 15 22 18 20 22 18 20 22 18 20 22 18 20 15 11 11 15 11 11 15 11 11 15 11 11 18 15 16 18 15 16 18 15 16 18 15 16

8va

8va

18 22 22 22 20 20 20 18 20 22 18 18 20 22 15 15 17 18

8va

8va

15 18 18 18 17 17 17 15 17 18 15 15 17 18 16 16 18 15

Gtrs. 3, 4, 6 &amp; 7 tacet

D5

C5

A $\flat$ 5

G5

F5

G5

Gtr. 1

3/5 5 3 3 6 6 5 5 3 5



Verse  
D5

1. My six - teen locked and load - ed, all fear has  
2. I do this for my fam - 'ly, my daugh - ter

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0

G5

been a - void - ed. You say the words and my  
loves her dad - dy. Too man - y talk down - on

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 5 5 5 5 5 5 5 5

D5 F5 D5

weep - on is drawn. This one could  
things they don't know. With col - ors

P.M. P.M. P.M. P.M. P.M.

5 5 5 5 5 5 5 0 0 3 0 0 0 0 0 0

F5 D5

F5 D5

F5 D5

F5 D5

be my last time, some peo - ple and call it war - crime.  
nev - er fad - ed, reck - less ple and un - a - bat - ed.

P.M.

0 0 3 0 0 0 0 0 0 0 0 0 3 0 0 0 3 0 0 0 3 0

G5 Bb5 G5 Bb5 G5 Bb5 G5 Bb5 G5

I may be star - ing down - a le - thal sight...  
They may take me but nev - er take us all,

P.M.

5 5 8 5 5 5 5 5 5 5 5 5 8 5 5 5 5 5 5 5 5 5 8 5 5 5 5 5 5 5 8 5 5 5 8 5

Gtrs. 1 & 2 tacet  
2nd time, Gtrs. 3 & 4: w/ Fills 1 & 1A  
N.C.

to die.  
I'll crawl.

Gtr. 3

17 12 14 12 6 5 9 10 9 13 14 23 22 (22)

Gtr. 4

17 14 14 14 7 7 10 10 10 14 14 19 18 (18)

Fill 1  
Gtr. 3

8va

15 14 15 14 15 14 15 14 15 17 14 18 17 18 17 18

Fill 1A  
Gtr. 4

12 11 12 10 12 10 12 10 11 10 11 14 15 14 15 14 15

## D5

G5

Nothing shocks you like a bullet hole. \_\_\_\_\_

### Riff B

Gtr. 3

8va -

15	(15)	18	17	17	15	17	18	15	(15)	16	17	17	15	17	16
----	--	----	----	----	----	----	----	----	--	----	----	----	----	----	----

**Riff B1**

Gtr. 4

10	(10) <del>14</del>	12	12	10	12	14	11	(11) <del>15</del>	15	15	15	15
----	--------------------	----	----	----	----	----	----	--------------------	----	----	----	----

**Rhy. Fig. 2**

Gtrs. 1 & 2

[illegible]

D5

Leaving my fear on the danger line.

**End Riff B**

*loco*

12	14	15	16	17	17	18	14	15	16	14
							17	15		

End Riff B1

[illegible]

End Rhy. Fig. 2

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
Gtrs. 3 & 4: w/ Riffs B & B1

G5

Suf - fer - ing no man should nev - er know. \_\_\_\_\_

To Coda

2nd time, Voc.: w/ Voc. Fill 1

D5

Leav - ing my faith on the dan - ger line.

# Interlude

End double-time feel

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtrs. 6 & 7: w/ Riffs A & A1

8

D5 C5 A $\flat$ 5 G5 F5 G5

Gtr. 1

5 5 3 3 6 6 5 5 3 5

# Coda

B $\flat$ 5

E $\flat$ 5

know what you're think - ing, I've been there be - fore. \_\_\_\_\_

Gtr. 4

15 15 (15) 19 17 17 15 17 18 15 17 19 19 15 17 15 19

Gtr. 3

12 12 (12) 15 13 13 13 15 17 14 15 17 17 15 16 15 17

Gtrs. 1 & 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Voc. Fill 1

line.

I

# Bridge

Gtrs. 3 & 4 tacet

Bb5

F5

So think of the times, the

(Ah.)

15

(15)

15

(15)

C/E

D5

time we spent

laugh

-

ing

a - way.

Oh.

Gtr. 5

Gtrs. 1 & 2



Bb5

F5

So think of the times at home. \_

Times at

15	15	15	15	15	15	14	14	10	10	10	10	10	10	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
13	13	13	13	13	13	12	12	8	8	8	8	8	8	12	12

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

A5

home, \_

life with - out a care.) \_

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Gtr. 5 tacet

Bb5

Now I find \_\_\_\_\_ my - self \_\_\_\_\_ in my \_\_\_\_\_ own blood, \_

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. --|

F5

\_\_\_\_\_ the

(Nev - er thought \_\_\_\_\_ I'd lie \_\_\_\_\_ in my \_\_\_\_\_ own blood. \_

*8va* -----

Gtr. 4

20 19 17 18 17 18 20/22\20 17 18 17 19 20 20 19 17 18 17 18 20/22\20 17 18 17 19 20

Gtr. 3

15 15 14 13 13/14 17/18\17 13 13 14 15 15 15 15 14 13 13/14 17/18\17 13 13 14 15 15

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. --|

D5

Bb5

The musical score is written for a piano and voice. It features a key signature of one flat (Bb) and a common time signature (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I nev - er put my faith in up a - bove, -". The score includes a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as rests and accidentals. The piano part features a complex rhythmic pattern in the left hand, with many beamed eighth notes and sixteenth notes. The right hand of the piano part has a simpler melody, often using chords and rests. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of some sections.

I nev - er put my faith in up a - bove, -

F5

but

Nev - er had \_\_\_\_\_ much faith \_\_\_\_\_ in up \_\_\_\_\_ a - bove. \_\_\_\_\_

8va -

The first system of the musical score includes a vocal line with lyrics and a piano accompaniment. The piano part features complex fingerings for the right hand, including triplets and slurs, and a left hand with simpler fingerings. The lyrics are: "but", "Nev - er", "had \_\_\_\_\_", "much", "faith \_\_\_\_\_", "in", "up \_\_\_\_\_", "a -", "bove. \_\_\_\_\_".

A5

now \_\_\_\_\_ I'm

*loco*

I'm

11

14 (14)

The second system of the musical score continues the vocal and piano parts. It includes a vocal line with lyrics and a piano accompaniment. The piano part features complex fingerings for the right hand, including triplets and slurs, and a left hand with simpler fingerings. The lyrics are: "now \_\_\_\_\_", "I'm", "*loco*", "I'm".

hop - ing — some - one's there. — I

hop - ing — some - one's there.) —

(11) (11) 19

19 (19) (19) 23

P.M. ----- P.M. ----- P.M. --

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

## Bridge

Slower ♩ = 91

Gtrs. 1 - 4 tacet

B $\flat$ 

F

B $\flat$ /F

C/E

nev - er meant \_ to leave \_ this world \_ a - lone. \_ I nev - er meant \_ to hurt \_ the ones \_ who care. \_

\*Gtr. 8 Rhy. Fig. 3

*mf*

6	6	6	6	1	1	1	3	1	1	1	1
7	7	7	7	2	2	2	3	0	0	0	0
8	8	8	8	5	5	5	3	2	2	2	2

\*Piano arr. for gtr.



Dm B $\flat$  F

And all this time \_ I thought \_ we'd just \_ grow old. You know, \_

A Asus4 A+ A B $\flat$

no one said it's fair. \_ Tell my ba - by girl that it's al -

End Rhy. Fig. 3

F B $\flat$ /F C/E Dm

right, I've sung my last song \_ to - day. \_ Re - mind the

B $\flat$  F A

Lord to leave His light \_ on for me... \_ I'm free. \_

# Outro-Guitar Solo

\*B $\flat$  F B $\flat$ /F C Dm

Gtr. 5

Gtr. 8 Rhy. Fig. 4

8va

13 13 17 17 15 15 13 15 13 15 13 17

1 1 1 1/2

1/2

rake

6 6 6 6 1 1 1 3 1 1 1 1 2 2 2 2 2 2 2 2 2 2 2 2

7 7 7 7 2 2 2 3 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3

8 8 8 8 3 3 3 3 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3

\*Chord symbols reflect overall harmony.

B $\flat$  F A A7 A+ A

8va

18 15 (15) 13/18 17 13 (13) 8/13 13/17 17 18 17 16 17 (17) 10/17 18 20 18 17 18 17

18 15 (15) 13/18 17 13 (13) 8/13 13/17 17 18 17 16 17 (17) 10/17 18 20 18 17 18 17

6 6 6 6 1 1 1 1 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6

7 7 7 7 2 2 2 3 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8

8 8 8 8 3 3 3 3 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

End Rhy. Fig. 4

Gtr. 8: w/ Rhy. Fig. 4

B $\flat$  F B $\flat$ /F C Dm

loco

Gtr. 5

8va

19 19 (19) (19) 17 18 (17) (17) 15 15 17 18 18 18/20 17 (17) (17) 15

1 1 1 1/2 1/2 1/2 1

B $\flat$  F A A7 A+ A

8va

Gtr. 5

Gtr. 6

### Outro

Gtr. 8: w/ Rhy. Fig. 3 (till fade)

Gtrs. 5 & 6 tacet

B $\flat$

F

B $\flat$ /F

C/E

Dm

Whistled: -----

8va

20 (20)

17 (17)

B $\flat$  F A Asus4 A+ A

Begin fade

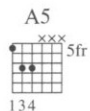
Fade out

(Snare drum & piano) 8

Whistled: -----

# Buried Alive

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



## Intro

Moderately fast ♩ = 138

\*Am Em

Gtr. 1 (clean)

*mp*  
w/ fingers  
let ring throughout

TAB

5 10 8 10 10 8 8 7 8 10 8 10

\*Chord symbols reflect implied harmony.

Dm(add9) Am

7 5 7 6 5 7 5 5 0 0 7 5 0 5 0 0

Em

5 10 8 10 10 8 8 7 8 10 8 10

Dm(add9) E5 F E

7 5 7 6 5 7 9 10 8 10 9 10 9 7 9 10

\*Am G/B C Dm

5/10 8 10 11\7 5 7 5 7 5 8/10 8 10 11\7 5 7 5

\*Chord symbols reflect overall harmony.

Am G/B D C

7/10 8 10 11\7 5 7 5 7 5 7 8 10 5 5 5 5

2. D C Am G Fmaj7

7 8 7 5 5 5 5 3/5 4 5 5 2 (2)/5

G Am G Fmaj7

Gr. 2 (clean) *mp* H.H. *let ring*

12 (24) 12 (24) 10 (22)

Gr. 1

(5) (5)/ 2/5 4 5 5 2



## E

[illegible][illegible]

E

[illegible][illegible]

Am G/B C F#sus2 E

13 13 13 12 13 12 12 13 12 13 14/17 15 13 12 (12) 9/13 15 13 12 9

10 10 12 10 12 13 13 12 10 12 13 12 10 (10) 8 9/12 13 12 10 7 (7)

Am G/B C F#sus2 E

10/13 13 13 12 13 12 12 13 12 13 14/19 17 19 16 1/2 (16) 17 16 14 17 15 14

4/10 10 12 10 12 13 13 12 10 12 13 (13)/15 (15) 13 15 1 (15) 15/17 15 13 16 14 13

# Verse

Gtr. 1: w/ Riff A (3 times)

Gtrs. 3 & 4 tacet

Am G/B C F#sus2 E

1. Take the time just to lis - ten when the voic - es scream - ing are much too loud. walked the fields through the fi - re tak - ing steps un - til I found sol - id ground.

14/17 (17)

14 (14)

Am G/B C F#sus2 E

Take a look in the distance, try and see it all.  
 Followed dreams reaching higher, could-n't survive the fall.

Am G/B C F#sus2 E

Chances are that ya might find that we share a common discomfort now.  
 Much has changed since the last time and I feel a little less certain now.

Am G/B C F#sus2

I feel I'm walking a fine line, tell me on ly if it's real.  
 Ya know I jumped at the first sign, tell me on ly if it's real.

Gr. 1

2 1 2 0 1  
 0 1 0  
 3 0 2  
 3 0 1 0 1 0

To Coda 1

Pre-Chorus

E Dm C

Still I'm on my way.

Gr. 3

*pp* — *mf*  
 18 17 (17)

Gr. 4

*pp* — *mf*  
 15 (15) 13

\*\*Vol. swell

Gr. 1 Riff B

2 1 0 0  
 0 2 3 2 1 3 2  
 3 0 3 0 1 0

G

(On and on — it goes.) — Va — cant

Dm

15 (15) 12 13 (13) 15 (15) 17 18

12 (12) 8 (8) 10 12 13 (13) 15 (15)

2 0 3 0 3 3 0 0 3 0 3 0 0 0 0 2 3 2 1 3 2

C G E

hope to take.

8va

fdbk.

17 (17) 20 20 16/21 (21)

13 12 (12) 17 (17)

End Riff B

3 0 3 0 1 0 2 0 3 0 3 3 0 0 2 1 0 1 1 0 1

# Chorus

Gtr. 1 tacet

Gtrs. 3 & 4 tacet

A5

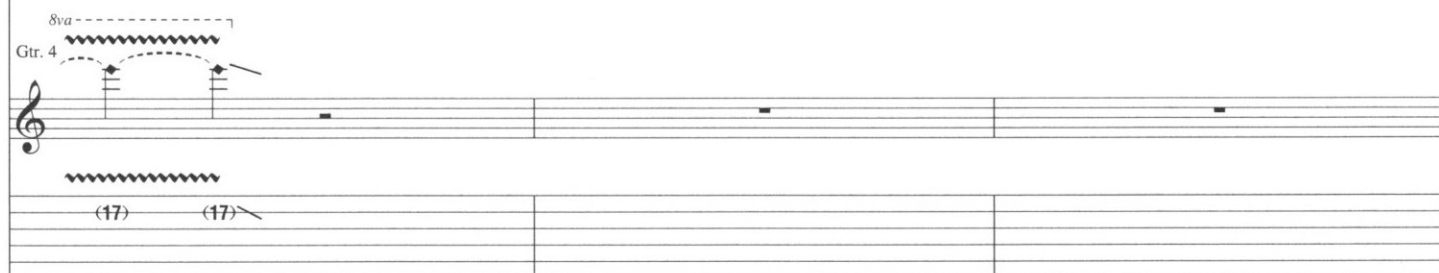
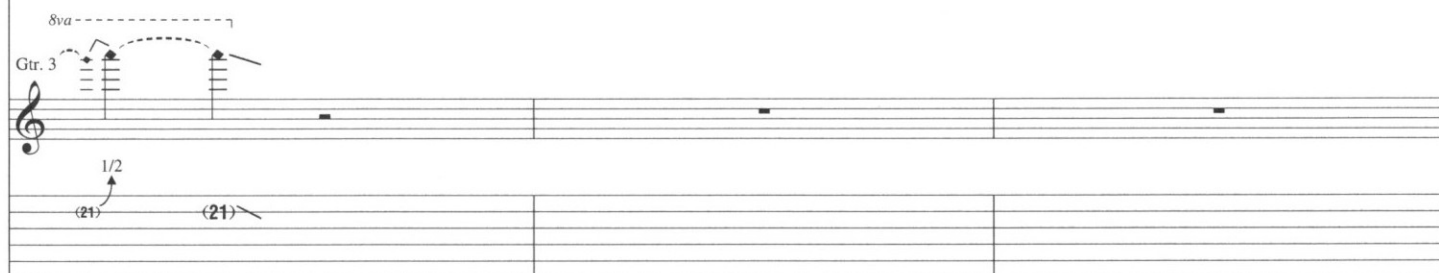
E5

F5

E/G#

Am

B°





E5 D5 F5 E5 A5 E5 F5

Grim as ev - er. Hold \_\_\_\_\_ on to faith as I \_\_\_\_\_ dig an -

\*Gtrs. 5 & 6

P.M. - - P.M. - - P.M. - - P.M. - -

9 7 5 5 5 8 8 10 10 7 7 7 7 7 7 7 7 2 2 3 3 0 0

\*Composite arrangement

E/G# Am B° A5 E5 F5 E/G# Am B°

oth - er grave. Mean - while the mice en - dure \_\_\_\_\_ the wheel, \_\_\_\_\_

Gtr. 5

P.M.

2 2 2 3 5 0 7 7 7 7 2 3 3 3 0 2 2 2 3 5 0

Gtr. 6

P.M.

4 4 4 5 7 0 7 7 7 7 2 3 3 3 3 0 4 4 4 5 7 0

To Coda 2

E5 D5 F5 E5

\_\_\_\_\_ real as ev - er. \_\_\_\_\_ And it seems I've been bur - ied a - live. \_

Rhy. Fig. 1

Gtrs. 5 & 6

End Rhy. Fig. 1

P.M. - - P.M. - - P.M. - - P.M. - - (cont. in slashes)

9 7 10 10 7 7 7 7 7 7 2 2 3 3 0 0 4 4 4 5 7 0

# Interlude

Gtr. 1: w/ Riff A (2 times)

Gtrs. 5 & 6 tacet

A5

C

Fsus2

E

Gtrs. 5 & 6

Gtr. 3

Gtr. 4

13 13 13 15 13 8 8 8 10 10 10 5 5 9 (9)

10 10 10 12 8 5 5 5 6 6 6 1 1 5

*D.S. al Coda 1*

Am G/B C F#sus2 E

2. 1

8 13 13 13 15 13 8 8 8 10 10 12 13 13 12 12 12 13 15

7 10 10 10 12 8 5 5 5 5 6 6 8 10 9 9 9 10 12

# ⊕ Coda 1

## Pre-Chorus

Gtr. 1: w/ Riff B

Dm

C

G

Mem - 'ries seem \_\_\_\_\_ to fade. \_\_\_\_\_ (On and on \_\_\_\_\_ it goes.) \_\_\_\_\_

Gtr. 3

*mf*

(18) 17 (17) 15 (15) 12 13 (13) 15 (15) 17

Gtr. 4

*mf*

(15) (15) 13 12 (12) 8 (8) 10 (10) 12 13

*D.S.S. al Coda 2*

Dm

C

G

E

Wash \_\_\_\_\_ my view \_\_\_\_\_ a - way. \_\_\_\_\_

8va -

fdbk.

18

17

20

21

(21)

8va -

fdbk.

15

(15)

13

12

(12)

17

(17)

# Coda 2

E5

D5

F5

E5

And I'm chained like a slave,

P.M. --- P.M. --- P.M. --- P.M. ---

9 7 5 5 5 8 8 8 7 7 7 7

End half-time feel

Gtrs. 5 & 6: w/ Rhy. Fig. 1

D5

F5

E5

trapped in the dark. Slammed all the locks, death calls my name and it seems I've been bur-ied a - live.

## Interlude

A5

G/B

C5

D5

G5

Gtr. 3

13 13 15 17 (17) 13 13 (13) 8 (8) 15 15 10 10 (10) 8 (8) 12 12 12 13 15

Gtr. 4

10 10 12 13 (13) 8 8 (8) 5 (5) 10 10 6 6 5 8 8 8 10 12

## Rhy. Fig. 2

Gtrs. 5 & 6

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

7 7 7 7 7 7 7 10 10 10 10 10 10 10 (10) 12 12 12 12 12 12 12 12 5 5 5 3 3 5 7

A5

G/B

C5

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains guitar tablature with fret numbers. Chord labels A5, G/B, and C5 are positioned above the staff. The system is divided into two measures.

Measure 1 (A5): Treble staff notes are A5, A5, A5, A5, A5, A5. Bass staff frets are 13, 13, 13, 15, 17.

Measure 2 (C5): Treble staff notes are C5, C5, C5, C5, C5, C5. Bass staff frets are 17, 13, 13, 13, (13), 8, (8).

Second system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains guitar tablature with fret numbers.

Measure 1: Treble staff notes are A5, A5, A5, A5, A5, A5. Bass staff frets are 10, 10, 10, 10, 12, 13.

Measure 2: Treble staff notes are C5, C5, C5, C5, C5, C5. Bass staff frets are 13, 8, 8, 5, (5), 10.

Third system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains guitar tablature with fret numbers. Chord labels A5, G/B, and C5 are positioned above the staff. The system is divided into two measures.

Measure 1 (A5): Treble staff notes are A5, A5, A5, A5, A5, A5. Bass staff frets are 7, 7, 7, 7, 7, 7, 10, 10.

Measure 2 (C5): Treble staff notes are C5, C5, C5, C5, C5, C5. Bass staff frets are 10, 10, 10, 10, 10, 10, 10, (10).

D5

E5

D5

F5

E5

Fourth system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains guitar tablature with fret numbers. Chord labels D5, E5, D5, F5, and E5 are positioned above the staff. The system is divided into two measures.

Measure 1 (D5): Treble staff notes are D5, D5, D5, D5, D5, D5. Bass staff frets are 15, 10, 10, (10), 15.

Measure 2 (E5): Treble staff notes are E5, E5, E5, E5, E5, E5. Bass staff frets are 12, 12, 12, 13, 15, X.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains guitar tablature with fret numbers.

Measure 1: Treble staff notes are D5, D5, D5, D5, D5, D5. Bass staff frets are 10, 6, 6, (6), 10.

Measure 2: Treble staff notes are E5, E5, E5, E5, E5, E5. Bass staff frets are 9, 9, 9, 10, 12.

Sixth system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains guitar tablature with fret numbers. Chord labels D5, E5, D5, F5, and E5 are positioned above the staff. The system is divided into two measures.

Measure 1 (D5): Treble staff notes are D5, D5, D5, D5, D5, D5. Bass staff frets are 7, 7, 7, 7, 7, 7, 0, 0.

Measure 2 (E5): Treble staff notes are E5, E5, E5, E5, E5, E5. Bass staff frets are 9, 9, 5, 5, 5, 8, 8, 7, 7, 5, 5.

End Rhy. Fig. 2



A5

G/B

C5

8va -----

Gtr. 3

17 12 13 17 12 13 17 12 13 17 12 13 17 12 13 14 15 12 13 15 12 13 15 12 13 15 12 13 15 12 13 12

Gtr. 4

12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 9 12 8 8 12 8 8 12 8 8 12 8 8 12 8 8 9

D5

G5

8va -----

17 13 15 17 13 15 17 13 15 17 13 15 17 13 15 14 15 10 12 15 10 12 15 10 12 15 10 12 15 10 12 12

13 10 10 13 10 10 13 10 10 13 10 10 13 10 10 10 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 7

A5

G/B

C5

8va -----

17 12 13 17 12 13 17 12 13 17 12 13 17 12 13 14 15 12 13 15 12 13 15 12 13 15 12 13 15 12 13 12

12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 9 12 8 8 12 8 8 12 8 8 12 8 8 12 8 8 9

D5

E5

D5

F5

E5

8va

A5 E5 Gtr. 3 & 4 tacet F5 G#5

8va

Gtr. 3

8va

Gtr. 4

8va

Gtr. 7 (dist.)

*f*

Rhy. Fig. 3

Gtrs. 5 & 6

P.M. -----

8va

Gtr. 7

A5

E5

F5

G#5

5 5 8 8 12 12 17

17 19 20 19 19 11 11

Gtrs. 5 & 6

End Rhy. Fig. 3

The musical notation for guitar parts 5 and 6 is shown on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation consists of a series of eighth notes and quarter notes, with some notes beamed together. The rhythm is indicated by a series of dashes and vertical lines below the notes. The fretboard diagram below the notation shows the fret numbers for each string. The diagram is divided into two sections, each with a vertical line. The first section shows fret numbers 7, 5, 5, 5, 5, 5, 7, 5, 5, 5, 5, 5, 2, 2, 0, 0, 0. The second section shows fret numbers 3, 3, 1, 1, 1, 1, 1, 3, 3, 1, 1, 1, 1, 1, 6, 6, 4, 4, 4.

Gtrs. 5 & 6: w/ Rhy. Fig. 3

A5 E5 F5 G#5

8va -

Gtr. 7

17 12 13 14 13 12 19 12 17 12 13 14 13 12 19 12

17 13 13 14 13 13 17 13 16 12 12 13 12 12 16 12

The musical score for "The Wind" by John Williams is presented in two systems. The first system is in G major and 3/4 time. The melody is written in a treble clef staff, and the figured bass is written in a bass staff. The second system is in G# major and 3/4 time. The melody is written in a treble clef staff, and the figured bass is written in a bass staff. The score is divided into two systems, each with a key signature change from G major to G# major.

The image shows a musical score for guitar and bass. The guitar part (top) features a melody with a 'loco' section and a 'G#' section. The bass part (bottom) shows a rhythmic accompaniment with a '1/2' section. The score is divided into two systems, each with a guitar staff and a bass staff.

Gtrs. 5 & 6

P.M. -----| P.M. -----| P.M. ---| P.M. -----| P.M. -----| P.M. ---|

3 5 5 5 5 5 3 5 5 5 5 5 3 5 5 5 5 5 3 4 4 4 4 4 4 3 4 4 4 4 4 3 4 4 4

C5/G

D/F#

8va -

loco

15 (15) 14 17 15 16 17 14 15 17 19 (19) (19) 17 20 (20) 19 17 20

P.M. - - - - - P.M. - - - - - P.M. - - - - -

3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5

Dm/F

E5

D5

F5

E5

8va -

loco

19 17 17 19 17 (17) 16 17 14 15 16 17 17 13 14 14 15 12 15 14 13 12 13 12 15 15 14 15 13 14 16 17 18

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

5 5 5 5 8 8 8 7 7 7 5 5

A5

Gtr. 7 tacet

8va -

grad. bend

21 (21) (21)

\*G# bent by pulling 2nd string downward, resulting in incidental fretting of C on 1st string.

7 7 5

E5  
Rhy. Fig. 4

Gtrs. 5 & 6

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. Below the staff, there are lyrics: "P.M. -- | P.M. -- | P.M. | P.M. -- | P.M. -- | P.M. | P.M. -- | P.M. -- | P.M. | P.M. -- | P.M. -- | P.M. |". The score is presented in a clean, black-and-white format.

## Gtr. 5

G                  F#                  F

[illegible]

## Gtr. 6

[illegible]

Gtrs. 5 & 6: w/ Rhy. Figs. 5 & 5A (2 times)

E5

G                  F $\sharp$         F

Take you down now, burn it all out. Throw you all a-round, get your fuck-in' hands off — me. —  
While it seems sick, so - ber up quick. Psy - cho lu - na - tic crush-ing you with hands of — fate.

E5

G                  F#                  F

— What's it feel like? Took the wrong route, watch it fall a - part. Now you're knock - in' at the — wrong  
— Shame to find out when it's too late. But you're all the same, trapped in - side, in - fer - no — a

E/G# Am B° Am B° C E/G# Am B°

gate!  
waits.

For you to pay the toll, a price for you a - lone. The on - ly deal you'll find,  
E - vil thoughts can hide, I'll help re - lease the mind. I'll peel a - way the skin,

Gtr. 5

Gtr. 6

1. Am B° C 2. Am B° C

I'll glad - ly take your soul. re - lease the dark with - in.  
(Re - lease the dark with - in.)



# Guitar Solo

Gtrs. 5 & 6: w/ Rhy. Fig. 4 (2 times)

E5

Diagram showing guitar solo notation for Gtr. 7 and fret numbers.

Gtr. 7 notation includes a treble clef staff with a series of notes and a wavy line indicating a tremolo effect. Below the staff, fret numbers are listed: 15, 15, 15, (15) 14 12, 15 14 12, 14 14 14 12, 14.

Diagram showing guitar solo notation for 8va and fret numbers.

8va notation includes a treble clef staff with a series of notes and a wavy line indicating a tremolo effect. Below the staff, fret numbers are listed: 12 14, 12 15, 12 15, 12 17 15 12, 17 15 12, 15 14 12, 17 15 12, 18 15 12, 17 15 12 15, (15).

Diagram showing guitar solo notation for Gtr. 4 and fret numbers.

Gtr. 4 notation includes a treble clef staff with a series of notes and a wavy line indicating a tremolo effect. Below the staff, fret numbers are listed: 15/17, 16, 17, 19 18, 16, 17, 15, (15), 14/17, 16, 17, 19 18, 16, 17, 15, 17, 17.

Diagram showing guitar solo notation for Gtr. 3 and fret numbers.

Gtr. 3 notation includes a treble clef staff with a series of notes and a wavy line indicating a tremolo effect. Below the staff, fret numbers are listed: 12/16, 17, 16, 20 19, 17, 16, 18, 17, (17), 12/16, 17, 16, 20 19, 17, 16, 18, 17, 19, 19.

Diagram showing guitar solo notation for Gtr. 7 and fret numbers.

Gtr. 7 notation includes a treble clef staff with a series of notes and a wavy line indicating a tremolo effect. Below the staff, fret numbers are listed: 14 12 14 12, 14 12, 15 14 12, (12).

# Outro

E5

G5

F#5

F5

Gtrs. 3 & 4 tacet

E5



8va -

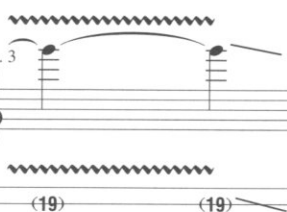
Gtr. 4



(17)

(17)

Gtr. 3



(19)

(19)

Rhy. Fig. 6

Gtrs. 5 & 6

End Rhy. Fig. 6

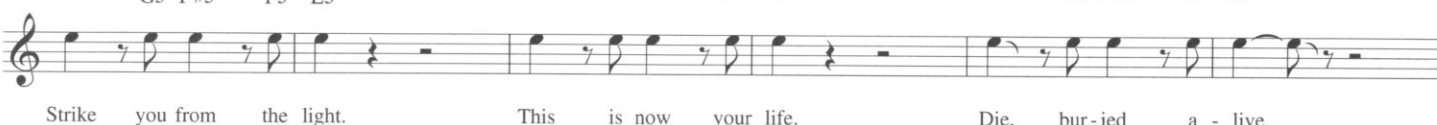


Gtrs. 5 & 6: w/ Rhy. Fig. 6 (3 times)

G5 F#5 F5 E5

G5 F#5 F5 E5

G5 F#5 F5 E5



G5 F#5

F5

E5



Rhy. Fig. 7

Gtrs. 5 & 6

End Rhy. Fig. 7



Riff C

Gtr. 3

End Riff C



3

7

6

5

3

Gtr. 3: w/ Riff C (2 times)  
Gtrs. 5 & 6: w/ Rhy. Fig. 7 (3 1/2 times)

E5 G5 F#5 F5 E5 G5 F#5 F5 E5

Strike you from the light. \_\_\_\_\_ This is now your life. \_\_\_\_\_

\_\_\_\_\_ Let me take in your soul. \_\_\_\_\_ What's it feel like? \_

G5 F#5 F5 E5 G5 F#5 F5

Die, bur - ied a - live. \_\_\_\_\_ This is now your

\_\_\_\_\_ Let me take in your soul.) \_\_\_\_\_

Gtr. 3

3 7 6 5 3 3 7 6 5

E5 G5 F#5 F5 E5 N.C.

life. Die, bur - ied a - live.

Gtrs. 5 & 6

P.M. -----

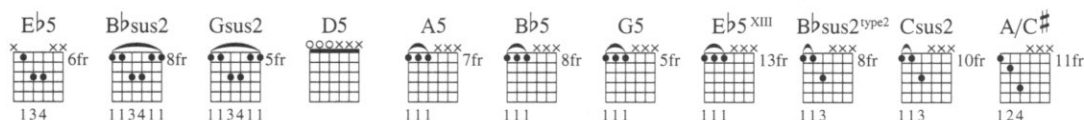
2 0 0 0 0 0 0 0 0 0 2 0 3 4 4 3 2 2 0

Gtr. 3

3 3 7 6 5 3

# Natural Born Killer

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Fast ♩ = 184

\*D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Gtr. 1 (dist.)

Staff 1: Musical notation for Gtr. 1 (dist.) in 4/4 time. The melody consists of eighth and sixteenth notes, starting with a forte (f) dynamic. The rhythm is indicated as P.M. - - - - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |.

Staff 2: TAB for Gtr. 1. The fret numbers are: 0 0 0 0 12 0 0 11 0 0 12 0 0 8 0 0 7 0 0 8 11 11 11.

Gtr. 2 (dist.)

Staff 3: Musical notation for Gtr. 2 (dist.). The melody is mostly rests, with a final chord marked with a forte (f) dynamic.

Staff 4: TAB for Gtr. 2. The fret numbers are: 8 8 11 11 11.

\*Chord symbols reflect implied harmony.

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Rhy. Fig. 1

End Rhy. Fig. 1

Staff 5: Musical notation for Rhy. Fig. 1. The melody consists of eighth and sixteenth notes, starting with a forte (f) dynamic. The rhythm is indicated as P.M. - - - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - |.

Staff 6: TAB for Rhy. Fig. 1. The fret numbers are: 0 0 0 0 12 0 0 11 0 0 12 0 0 8 0 0 7 0 0 8 11 11 11.

Staff 7: Musical notation for Gtr. 2 (dist.). The melody is mostly rests, with a final chord marked with a forte (f) dynamic.

Staff 8: TAB for Gtr. 2. The fret numbers are: 8 8 11 11 11.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D5

C#5 D5

Bb5

D5

A5

D5

Bb5

C#5

Gtr. 2

Staff 9: Musical notation for Gtr. 2. The melody is mostly rests, with a final chord marked with a forte (f) dynamic.

Staff 10: TAB for Gtr. 2. The fret numbers are: 8 8 11 11 11.

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

P.M.

### Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5 D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Eb5

Gtrs. 1 & 2

8va

Gtr. 3 (dist.)

*mf*

End double-time feel

8va

(cont. in notation)

Gtr. 3 tacet

D5

F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

P.M.

### § Verse

D5

Bb5

G#5

D5

Bb5

C#5

1. One snap for the dy - ing, \_\_\_\_\_ one click to end \_\_\_\_\_ the day. \_\_\_\_\_  
2. Can't bribe me with mon - ey, \_\_\_\_\_ can't show - er me \_\_\_\_\_ with shame. \_\_\_\_\_

D5

G5 D5 A5 D5 B $\flat$ 5 D5 A5 D5    G5 D5 A5 D5 G5 D5 A5 D5

An - oth - er sto - ry with a man - gled scene, \_ it could - n't hap - pen an - y oth - er way. \_\_\_\_\_  
An - oth - er kill - er from a bro - ken home \_ un - til you cov - ered me with man - ic fame. \_\_\_\_\_

Eb5

F5

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5

F5 D5 G5 D5 A5 D5 A $\flat$ 5 D5 G5 D5 F5 D5

an - y \_\_\_\_\_ time. \_\_\_\_\_ Watch the clock 'til you un - wind. \_\_\_\_\_  
 ev - 'ry \_\_\_\_\_ time. \_\_\_\_\_ Sto - ry broke and you're be - hind. \_\_\_\_\_



— You wan - na cry a - bout — it? — It's mak - ing me con - sid - er that I  
— And when you ask a - bout — it, — you can rest as - sured I'll give you

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

lost my — mind. — The way I see you must be blind. —  
my best — side. — Seems we all have friends to find. —

# Pre-Chorus

Bbsus2

Gsus2

— So this is — the world you — left — be - hind? —  
— So this is — the hate I've — been — born to? —

Gtrs. 1 & 2

10 8 8 (10) 8 8 7 5 (7) 5 5

Bbsus2

Gtr. 4 tacet  
C5

A/C#

— This is — the guilt that — con - sumes you? } So  
— Full are — the tales of — the un - true. }

Gtrs. 5 & 6 (dist.)

mf  
P.S.

Gtrs. 1 & 2

10 8 8 (10) 8 8 10 10 12 11

(cont. in slashes)

**Chorus**  
**Half-time feel**

Gtrs. 1 & 2 **D5** **Rhy. Fig. 4** **A5** **Bb5** **G5** **End Rhy. Fig. 4**

die \_\_\_\_\_ a - lone. \_\_\_\_\_ This is \_\_\_\_\_ the

Gtr. 5 **Riff A** **End Riff A**

7 7 (7) 14 14 12 14 15 15 15 12 12 12 12 15 15 15 15  
5 5 5 12 12 12 10 12 13 13 13 13 10 10 10 10 13 13 13 13

Gtr. 6 **Riff A1** **End Riff A1**

7 7 (7) 14 14 14 15 15 15 15 12 12 12 12 12 12 12 12  
5 5 5 12 12 12 13 13 13 13 10 10 10 10 10 10 10 10

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)  
Gtrs. 5 & 6: w/ Riffs A & A1 (2 times)

**D5** **A5** **Bb5** **G5**  
one thing that I won't \_\_\_\_\_ do. \_\_\_\_\_ So

**D5** **A5** **Bb5** **G5**  
say \_\_\_\_\_ your prayers, \_\_\_\_\_ 'cause I ain't

**D5** **A5** **Bb5** **G5** **To Coda**

leav - ing here with - out \_\_\_\_\_ you. \_\_\_\_\_

Gtr. 5

7 7 (7) 14 14 12 14 15 15 15 12 12 12 12 15 15 15 15  
5 5 5 12 12 12 10 12 13 13 13 13 10 10 10 10 13 13 13 13

Gtr. 6

7 7 (7) 14 14 14 15 15 15 15 12 12 12 12 12 12 12 12  
5 5 5 12 12 12 13 13 13 13 10 10 10 10 10 10 10 10

Eb5<sup>XIII</sup>

Gtrs. 5 & 6

## Interlude

D.S. al Coda

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 2 (2 times)

Gtrs. 5 &amp; 6 tacet

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

## Coda

Eb5<sup>XIII</sup>

(cont. in notation)

Gtrs. 5 &amp; 6

## Guitar Solo

Gtrs. 5 &amp; 6 tacet

G5

D5

Eb5

D5

Eb5

D5

C5

Bb5

A5

Gtr. 7 (dist.)

Gtr. 8 (dist.)

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 &amp; 2

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)

Gtr. 7

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

Gtr. 8

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

8va

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

loco

8va

# Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 1/2 times)

G5

D5

E $\flat$ 5

D5

Gtrs. 7 & 8 tacet

E $\flat$ 5

D5

C5

B $\flat$ 5

A5

And I'm wait - in', wait - in' for \_\_\_\_\_ the days to

8va

20 (20)

8va

15 (15)

G5 D5 E $\flat$ 5 D5 E $\flat$ 5 D5 C5 B $\flat$ 5 A5

slow - ly \_\_\_\_\_ pass \_\_\_\_\_ me by. \_\_\_\_\_ (And all the prom - is - es I'll

G5 D5 E $\flat$ 5 D5 E $\flat$ 5 D5

find.) No hes - i - tat - ing, you pull the trig -

Gtr. 8

3 7 7 3 5 5 3

Gtr. 7

5 8 8 0 1 1 0

C5      Bb5      A5      G5      D5      Eb5      D5

ger, now your sto - ry's left be - hind.

6 5 3 8 8 3 5 5 3

3 1 0 5 5 0 1 1 0

Eb5      D5      C5      Bb5      A5      Eb5

(I know you wan - na see me fry.)

Gtr. 8

5 5 3 6 5 3 10 10 10 10 10 10

Gtr. 7

1 1 0 3 1 0 6 6 6 6 6 6

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - -

13 13 13 13 13 13 12 10 10 10 10 8 7 13 13 13 13 13 13 13 13



Like my — soul, — you won't sur - vive. —

Gtr. 9 (dist.)

*f*  
Harm.  
w/ bar

Gtr. 8

Gtr. 7

Gtrs. 1 & 2

P.M.

## Guitar Solo

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 2 (2 times)

Gtrs. 7 &amp; 8 tacet

D5 F5 D5 G5 D5 A5 D5 A $\flat$ 5 D5 G5 D5 F5 D5

*loco*

Gtr. 9

13/15 15 18 15 15 15 17 15 16 15 15 18 15 13 14 15 1 1/2 (15) 14 13 15 14 13 10

F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

11/15 15 18 15 15 17 15 16 15 15 15 18 15 13 14 15 15 1 1/2 1 1/2 1 1/2 1 1/2

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Eb5

11 11 10 (10) 11 10 8 11 8 11 8 8 7 8 7 8 8 6 8 6 10 10 8 10 8 10 8 10 9 10 9 10/13 10 11 13 (13) 11 10

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

13 10 13 10 15 15 17 15 16 15 15 15 13 15 12 15 14 15 13 14 15 16 13 16 16 16 16

Gtr. 9 tacet

Bb sus2 type2

Rhy. Fig. 6

Gtrs. 1 & 2

G5

End Rhy. Fig. 6

Gtr. 10 (dist.)

7/10 10 11 (11) 11 10 12 10 12 (12) 10/12 11 10

Riff B

Gtr. 5

End Riff B

10 10 12 (12) 7 7 8 (8)

Riff B1

Gtr. 6

End Riff B1

7 7 8 (8) 10 10 12 (12)

Gtrs. 5 & 6: w/ Riffs B & B1 (2 times)

Bbsus2

G5

Gtr. 10

11 (11) 10-13 (13) 11 10 12 (12) (12) (12) (12) 11 10

Gtrs. 1 & 2

10 8 8 10 8 8 10 8 8 10 8 8 10 8 8 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 6

Bbsus2

G5

Gtr. 10

13 (13) (13) 11 10 12 (12) (12) 12 (12) 11 10

Bbsus2 type2

Gtrs. 1 & 2

(Oh, \_\_\_\_\_)

Gtr. 10

10 10 11 10 11

Gtr. 5

10 10 12 (12)

Gtr. 6

7 7 8 (8)

Csus2

A/C#

Diagram showing guitar fretboard positions for Csus2 and A/C# chords. Below, a vocal line in treble clef with a key signature of one flat. The melody includes a half note G4, a half note F#4, and a quarter note E4. The lyrics "yeah.)" and "So" are aligned with the notes.

Gtr. 10

Diagram of a guitar solo for the 10th fret. The notation shows a series of eighth and sixteenth notes with slurs and a triplet. Below the staff, a sequence of fret numbers is provided: 12 14 15, 12 14 15 14 12, 15 12 14 15, 13 15, 12 13 15 13, 12 15 13 12, 15 13 12, 14 12 13 15, 12 13 12, 15 12 13 15.

Gtr. 9

Diagram of a guitar solo for the 9th fret. The notation shows a series of eighth and sixteenth notes with slurs and a triplet. Below the staff, a sequence of fret numbers is provided: 8 10, 7 9 10, 8 10 9 7 9 11 12, 10 11 13, 10 12 10, 13 11 10, 12 11 10, 12 10 12, 10 11 13/15, 13 11/13, 15 17.

Gtr. 5

Diagram of a guitar solo for the 5th fret. The notation shows a series of eighth and sixteenth notes with slurs and a triplet. Below the staff, a sequence of fret numbers is provided: 14, (14), 11.

Gtr. 6

Diagram of a guitar solo for the 6th fret. The notation shows a series of eighth and sixteenth notes with slurs and a triplet. Below the staff, a sequence of fret numbers is provided: 10, (10), 7.

### Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)  
Gtrs. 5 & 6: w/ Riffs A & A1 (7 times)

Gtrs. 9 & 10 tacet

D5

A5

Bb5

G5

die \_\_\_\_\_ a - lone. \_\_\_\_\_ This is \_\_\_\_\_ the

Gtr. 9

17

$\frac{1}{2}$

(17)

one thing that I won't do. So

[illegible]

D5 A5 Bb5 G5

die un - known would crush the

**Rhy. Fig. 7**

End Rhy. Fig. 7

Gtrs. 1 & 2

1

2

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

D5 A5 Bb5 G5

fish lense we all see through. To

D5 A5 Bb5 G5

kill the glare, ex - pose the

D5 A5 Bb5 G5

Gtrs. 1 & 2 (cont. in notation)

ug - li - ness we hold true.

Gtr. 5

Gtr. 6

# Outro

Gtrs. 5 & 6 tacet

Eb5

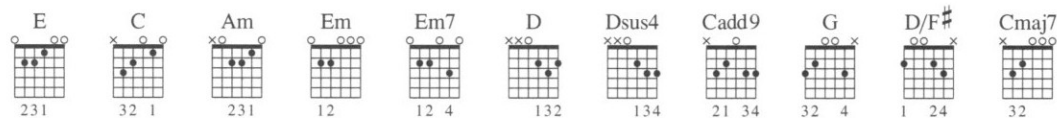
N.C.

Gtrs. 1 & 2



# So Far Away

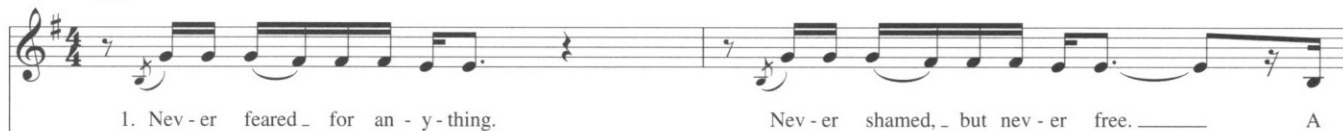
Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



## Verse

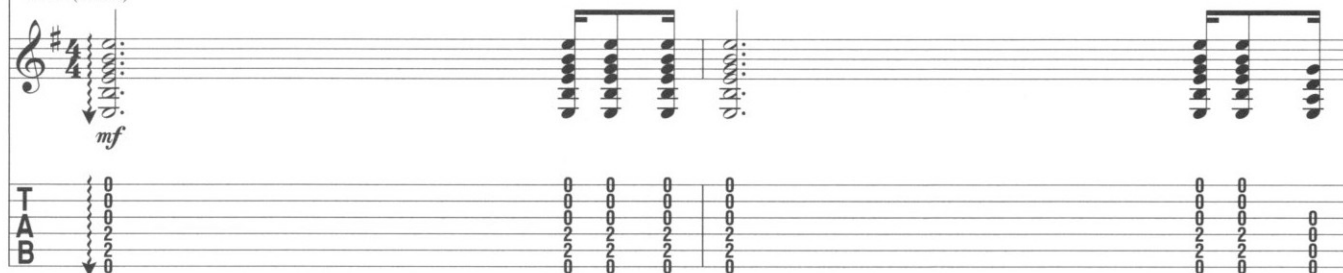
Moderately slow ♩ = 76

\*\*Em



\*\*\*Rhy. Fig. 1

\*Gtr. 1 (acous.)



\*Two gtrs. arr. for one.

\*\*Chord symbols reflect basic harmony.

\*\*\*Omit arpeggiation when figure is recalled.

G

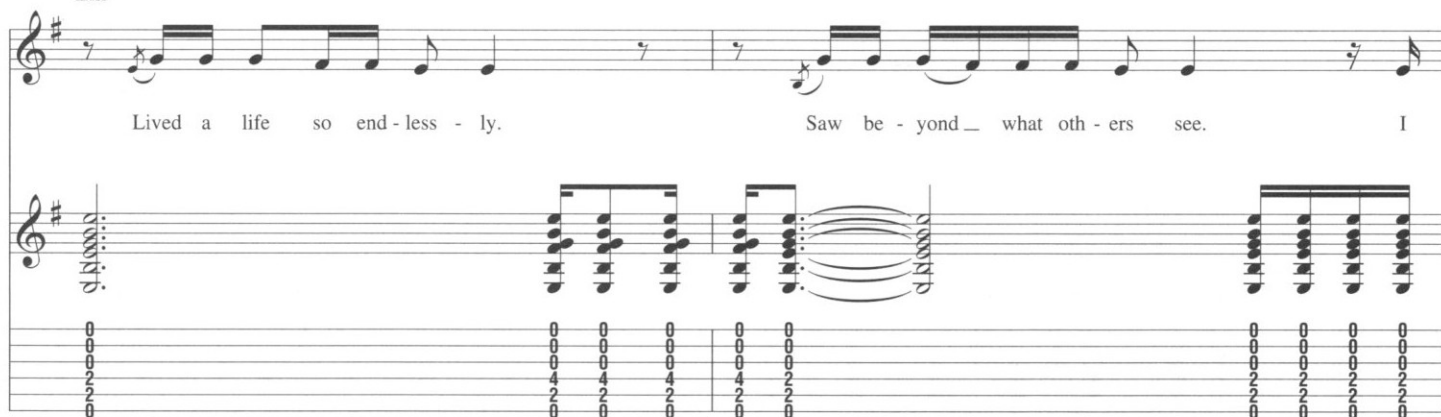
D

Bm(add11)

C



Em



G D Bm(add11) C

tried to heal \_ your bro - ken heart \_ with all that I could. \_\_\_\_\_

D

Will you stay, \_\_\_\_\_ will you stay a - way \_ for - ev - er?

End Rhy. Fig. 1

Chorus

Em G

How do I live with - out the ones I \_ love? \_\_\_\_\_ Time \_

Gr. 2 (elec.)

*mf*  
w/ dist.

Rhy. Fig. 2

Gr. 1

Am

\*\*Em/G

D

End Voc. Fig. 1

\*Voc. Fig. 1

still turns the pages of the book it's burned.

(Ah.)

\*Refers to upstamped voc. only.

\*Bass plays G.

Em

G

Place and time always on my mind. I have



Em

G

D

A fi-nal song, a last \_ re-quest. A per-fect chap-ter laid \_ to rest. Now and then \_ I try \_ to find \_ a

Bm(add11)

C

D

place in my mind \_ where you can stay, \_ you can stay a - wake \_ for-ev - er.

# Chorus

Gtr. 1: w/ Rhy. Fig. 2

Em

G

Bkgd. Voc.: w/ Voc. Fig. 1

Am

How do I live with-out the ones I love? Time \_ still turns the pag - es of the

Gtr. 2

7 9 9 7 9 7 9 12 7 5 5 7 5 3

Em/G

D

Em

book it's \_ burned. \_ Place and time \_ al - ways

9 7 7 9 7 9 5 7 9 7 5 7 9 5 7

Bkgd. Voc.: w/ Voc. Fig. 1

Am

G

C

D

on my mind. \_ I have \_ so much \_ to say \_ but you're so far a - way. \_

7 5 9 9 9 12 7 5 7 7 9 9 10 12 (12) 5 5 7 7 8 10 (10)

# Bridge

Chords: E, C, Am

Gtr. 1

Gtr. 4 (elec.)

*mf*  
w/ dist.

9 (9) 5 (5) 4 5 4 5 (5) 2 (2)

Gtr. 2

14 12

Sleep tight, I'm not a - fraid. (Not a - fraid.) The ones that we love are here

Chords: \*Em, Em7, E, C

Gtr. 4

8va

loco

fdbk.

5 (5) 9 (9) 5 (5)

\*Bass plays G. Pitch: B

with me. Lay a - way a place for me. 'Cause as (Place for me.)

Chords: D, Dsus4, Cadd9, D, Dsus4

Gtr. 4

8va

fdbk.

6/7 7 9 7 (7)

soon as I'm done I'll be on my way (On my way.) to live e - ter - nal - ly.



# Guitar Solo

E C Am

Gtr. 4 tacet

Gtr. 4

P.H.

Gtr. 5 (elec.)

*f* w/ dist.

12/14 13 16 (16) 1/2 (16)\12 (12)\7 9/14 14 16 14 (14)\5/9 12 12

\*Em E C

Gtr. 5

12/14 (14) (14)\12 (12)\(12) 9/14 13 16 (16) 1/2 (16)\12 (12)\7/14

\*Bass plays G.

D Dsus4 Cadd9 Dsus4 D

15 15 17 17 14 14 15 17 17 17 (17)\10/15 15 (15) 14 15 17

# Chorus

Gtr. 1: w/ Rhy. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 5 tacet

Am

Em

G

How do I live with-out the ones I love? Time still turns the pages of the

Gtr. 5

(17) (17)

Gtr. 2

7 9 9 7 9 12 7 7 7 5 5 5 3

Em/G

D

Em

G

book it's burned. Place and time always on my mind. And the light

Gtr. 2

9 7 7 9 7 9 12 12 10 10

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Am

C

D

Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.)

Am

you left remains but it's so hard to stay when I have so much to say and you're so

7 9 10 12 (12) 7 7 9 5 7 8 10 10 5 5 7

C D Em

Gtr. 1

far a - way.

10 12 14

8 10 12

# Interlude

Gtrs. 1 & 2 tacet

Em

D

Am

G

D/F#

Em

D/A

Cmaj7

End Riff A

Riff A  
Gtr. 6 (12-str. acous.)

*mf*  
w/ fingers  
let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

0 0 0 2 3 3 3 1 2 1 2 4 (4) 2 0 0 2 0 2 4 2 4 0 4 0 2 0 2 2 3 2 2

Gtr. 6: w/ Riff A

Em

D

Am

G

D/F#

Em

D/A

Cmaj7

\*Gtr. 7 (elec.)

*f*  
w/ dist.  
10

\*Doubled throughout

Em D Am G D/F# Em D

Gtr. 1

Gtr. 7

17 17 14 15 15 17 16 14 12 11 (11) 16

\*\*Gtr. 8 (elec.)

*f*  
w/ dist.

9 7 7 5 7 7 5 2 4 5 2 2 0 7 5 7 5

\*\*Doubled throughout

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major and features a complex arrangement of chords and melodic lines. The piano part provides harmonic support with sustained chords and arpeggiated figures. The vocal part is written for two voices, with the melody line clearly defined. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part is marked with various chords including Cmaj7, Em, D, Am, G, and D/F#. The piano part includes a section with a wavy line indicating a tremolo or sustained sound. The vocal part includes a section with a wavy line indicating a tremolo or sustained sound. The score is presented in a clear, professional layout with standard musical notation.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part, both with chord diagrams and musical notation.

**Guitar Part:**

- Chords:** Em, D, Cmaj7.
- Notation:** The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, including a prominent descending scale in the right hand.
- Chord Diagrams:**
  - Em:** A diagram showing the E minor chord (E2, G2, B2).
  - D:** A diagram showing the D major chord (D2, F#2, A2).
  - Cmaj7:** A diagram showing the C major 7th chord (C2, E2, G2, B2).

**Piano Part:**

- Chords:** The piano part is written in standard notation with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, including a prominent descending scale in the right hand.
- Chord Diagrams:**
  - Em:** A diagram showing the E minor chord (E2, G2, B2).
  - D:** A diagram showing the D major chord (D2, F#2, A2).
  - Cmaj7:** A diagram showing the C major 7th chord (C2, E2, G2, B2).

[illegible]

# Outro

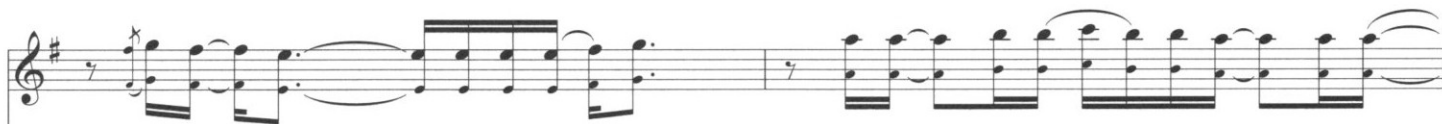
Em

D

Am

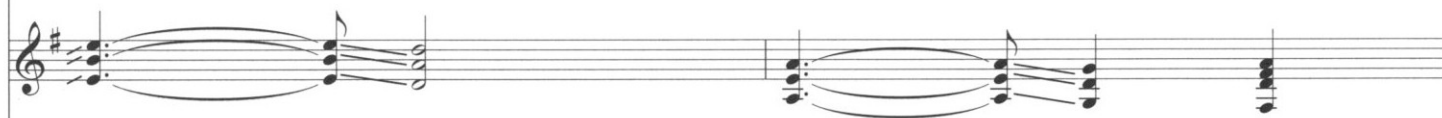
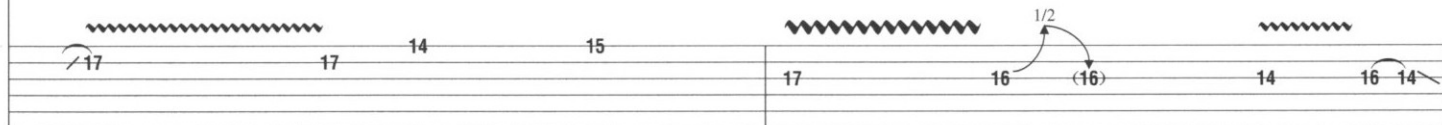
G

D/F#



I love — you, ——— you were read — y.

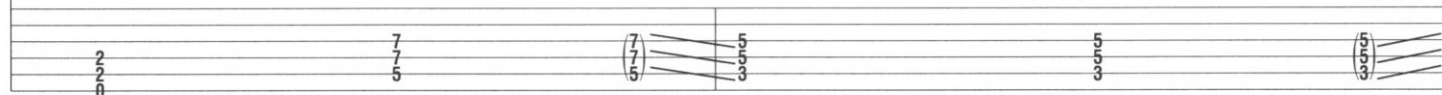
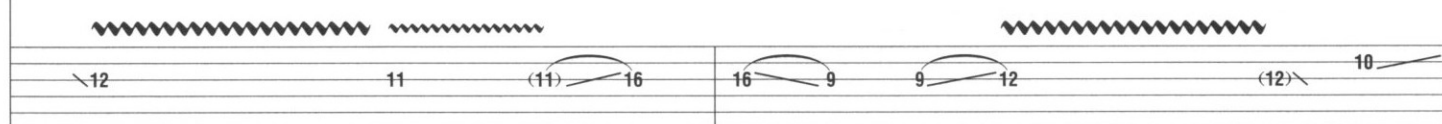
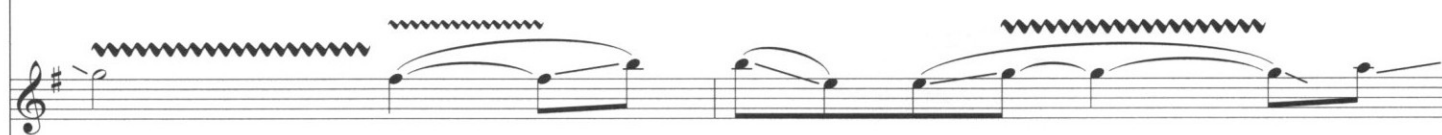
The pain — is strong — and urg — es rise. —



Em

D

Cmaj7



Em

D

Am

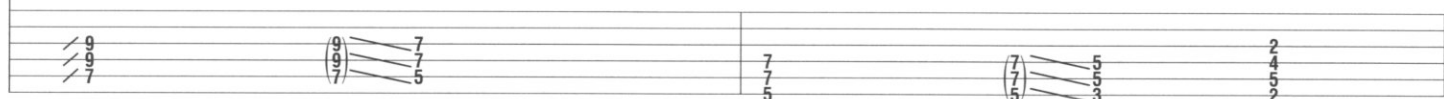
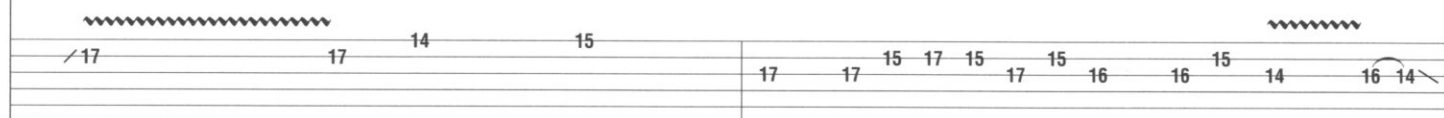
G

D/F#



But I see — you — when it lets — me.

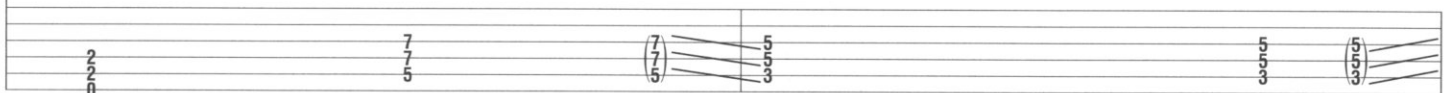
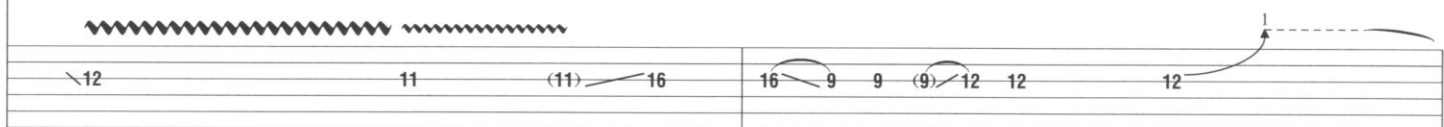
Your pain — is gone, — your hands — un - tied. —



Em

D

Cmaj7





Em D Cmaj7

So far a-way.

(So far a-way. So

(12) 11 (11) 16 16 9 9 (9) 12 12 (12)

Em D Cmaj7

And I need you to know.

far a-way.

7 12 11 (11) 16 16 9 9 (9) 12 12 12 (12)

Em D Cmaj7

So far a way.

So far a way. So

10/12 11 (11) 16 16 9 9 (9) 12 (12)

Em D Cmaj7

rit. rit.

And I need you to, need you to know.

rit.

far.)

rit.

8va 7 fdbk.

9/12 11 (11) 10 12 12 12 (12)

rit. fdbk.

9 7 (9) 7 5 7 5 (7) 5 5 (5)

# God Hates Us

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 125

\*Dm

C/D

Dm

Bb(#4)/D

Riff A

Gtr. 1 (clean)

*mp*  
w/ fingers  
let ring throughout

\*Chord symbols reflect implied harmony.

Dm

C/D

Dm

Bb(#4)/D

C/D

End Riff A

Gtr. 1: w/ Riff A

Dm

C/D

Dm

Bb(#4)/D

Gtr. 2 (clean)

*mp*  
\*\*w/ delay

\*\*Set for quarter-note delay w/ 1 repeat.

Dm

C/D

Dm

Bb(#4)/D

C/D

A7

Bb6

F

C

Bb6

Gtr. 2

2 2      2 3 5      8 7 6 5 6      10 8 9 6 7

Gtr. 4 (dist.)

9      10      10 8 1      10 10

Gtr. 3 (dist.)

6      7      6 5 1/2      7

Gtr. 1

2 0 2 0 2 0      3 0 3 0 3 1      10 0 10 5 0 5 3      3 0 3 0 3 1

A7

Bb6

F

Am

{ 9 } { 9 } 10 12 { 15 } 13 12 13 { 8 } ( 8 ) / 12  
 { 10 } { 10 } { 11 } { 10 } { 10 } / 13

mp  
 3  
 5 5 6 8 6 (6) 13 (13) 17

mp  
 3  
 6 6 7 9 7 (7) 14 (14) 17

2 0 2 0 3 0 3 0 10 0 13 0 0  
 0 2 0 2 1 3 1 3 8 10 12 14 (14)

**Faster ♩ = 141**

Gtrs. 1 & 2 tacet

D5

C5

E♭5

D5

C5

E♭5

8va -----

Gtr. 4



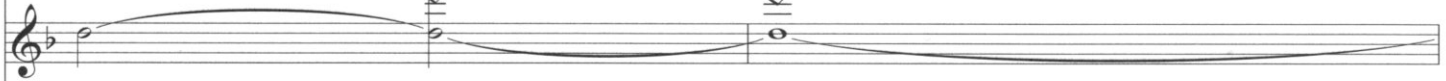
fdbk.

18

(18)

8va -----

Gtr. 3



fdbk.

15

(15)

Gtr. 5 (dist.)



*f*

P.M. -----|

P.M.

P.M. --|

P.M. -----|

P.M.

P.M. --|

7/5

0 0 0 0 0 0

7/5

0 0 0 0

5/3

0 0 0 0

8/6

0 0 0 0

7/5

0 0 0 0

Gtr. 6 (dist.)



*f*

0



D5 C5 Eb5 D5 C5 Eb5

*δva -*

(18)

*δva -*

(15)

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. --- P.M. P.M. --- P.M. --- P.M. P.M. ---

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6 7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6

Gtrs. 3 & 4 tacet D5 C5 Eb5 D5 C5 Eb5

Rhy. Fig. 2

\*Gtrs. 5 & 6

P.M. --- P.M. P.M. --- P.M. --- P.M. P.M. ---

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6 7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6

\*Composite arrangement

D5 C5 Eb5 End Rhy. Fig. 2

P.M. --- P.M. P.M. ---

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6 1 1 1 8 8 8

# Double-time feel

D5 C5 Eb5 D5 C5 Eb5

P.M. P.M. P.M. P.M. P.M. P.M.

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6 7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6

# 2nd time, end double-time feel

D5 C5 Eb5

P.M. P.M. P.M.

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6 1 1 1 8 8 8

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

Rhy. Fig. 3 End Rhy. Fig. 3

0 X 7 7 5 8 X 5 5 3 6 X 0 10 10 10 8 7 X 8 8 8 6 5 X 0 7 7 5 8 X 5 5 3 6 1 1 1 1

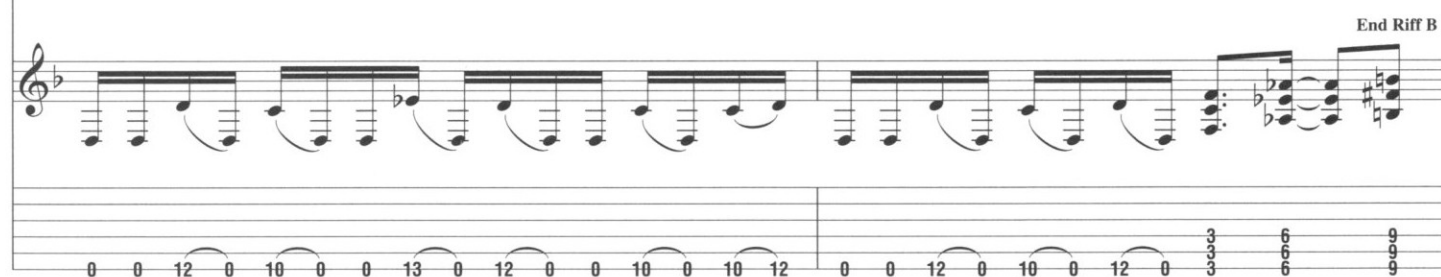
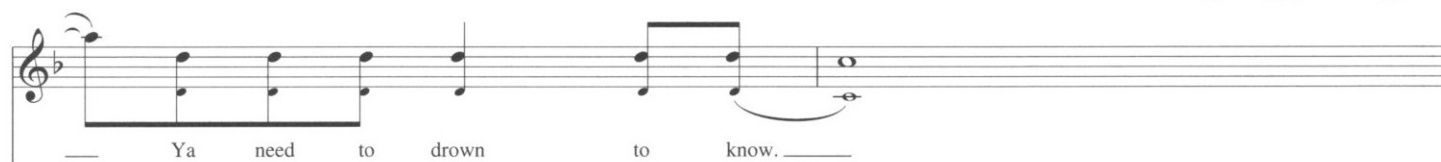
# Verse Half-time feel

D5

1. You wan - na hear my side?

Riff B

0 0 12 0 10 0 0 13 0 12 0 0 10 0 10 12 0 0 12 0 10 0 0 13 0 12 0 0 17 0 16 0



Gtrs. 5 & 6: w/ Riff B  
D5

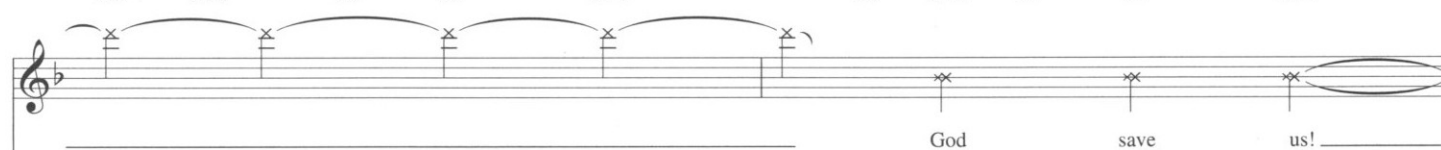
End half-time feel

F5 Ab5 B5



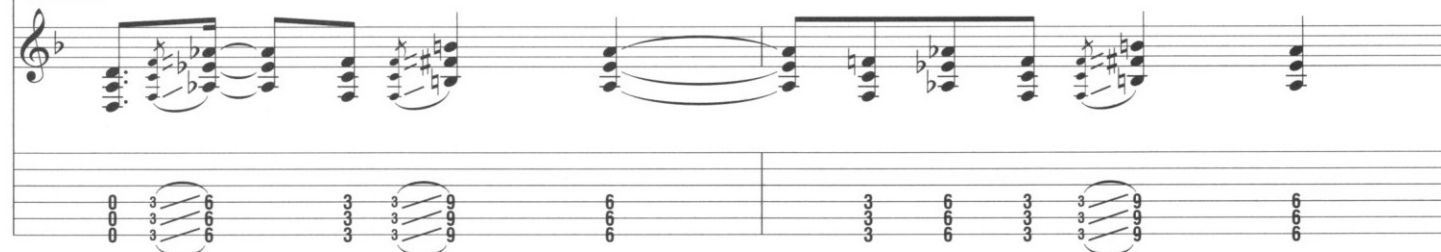
# Chorus

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5



# Rhy. Fig. 4

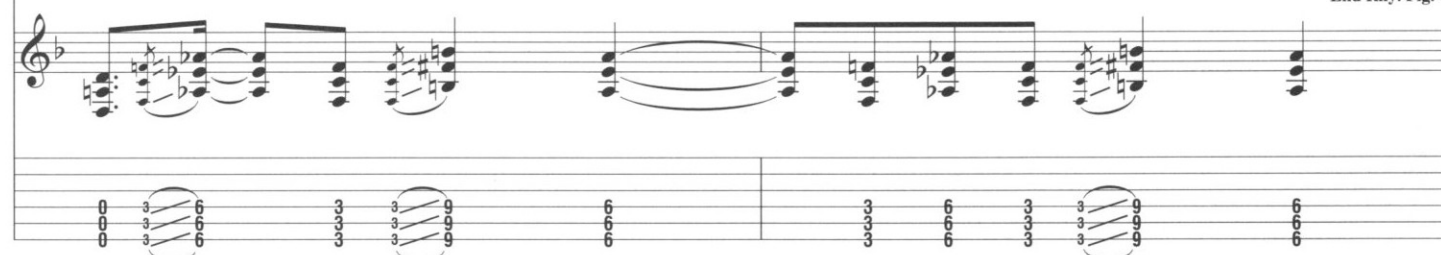
Gtrs. 5 & 6



D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5



End Rhy. Fig. 4



Gtrs. 5 & 6: w/ Rhy. Fig. 4

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

\_\_\_\_\_ God hates us! \_\_\_\_\_

Gtr. 8 (dist.)

*f*

6 8 9 11 6 8 12 14 9 11 6 8 9 6 12 14 9 11

Gtr. 7 (dist.)

*f*

6 8 9 11 6 8 12 14 9 11 6 8 9 6 12 14 9 11

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

\_\_\_\_\_ God hates us all! \_\_\_\_\_

6 8 9 11 6 8 15 17 13 15 9 11 12 9 15 17 13 15

6 8 9 11 6 8 12 14 9 11 6 8 9 6 12 14 9 11

Gtrs. 5 & 6: w/ Rhy. Fig. 3 (2 times)

Gtrs. 7 & 8 tacet

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

\_\_\_\_\_ To - tal night - mare! \_\_\_\_\_

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

\_\_\_\_\_ To - tal night - mare! \_\_\_\_\_

To Coda



D5 N.C. D5 N.C. D5 N.C. D5 N.C. End Voc. Fig. 1

Love! \_\_\_\_\_ Hate! \_\_\_\_\_ Fear! \_\_\_\_\_

Gtr. 6

15ma-----loco

P.H.

P.M.-----

6

Gtr. 5

15ma-----loco

P.H.

P.M.-----

7

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 5 & 6: w/ Rhy. Fig. 5  
D5

You bet - ter take your time, \_\_\_\_\_

Riff C

Gtrs. 7 & 8

P.H.

0 0 12 0 10 0 0 13 0 12 0 0 10 0 10 12 12 0 12 0 10 0 0 13 0 12 0 0 17 0 16

F5 Ab5 B5

you bet - ter take it \_\_\_\_\_ slow. \_\_\_\_\_

End Riff C

(16) 12 0 10 0 0 13 0 12 0 0 10 0 10 12 12 0 12 0 10 0 12 0 3 6 6



Gtrs. 7 & 8: w/ Riff C  
D5

F5 Ab5 B5 N.C.

'Cause when you seek the one, \_\_\_\_\_ there's noth-ing left to show. \_\_\_\_

Gtrs. 5 &amp; 6

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0

## Guitar Solo

Gtrs. 5 &amp; 6: w/ Rhy. Fig. 4 (3 1/2 times)

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

8va -----

Gtr. 7

10 13 10 16 16 16 10 13 13 16 16 19

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

8va -----

10 13 10 16 16 19 10 13 16 19 16 19

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

Gtr. 8 8va -----

13 12 16 15 13 12 16 15 19 18 16 15

8va -----

Gtr. 7

10 9 13 12 10 9 13 12 16 15 13 12



# Bridge

Gtrs. 5 & 6: w/ Rhy. Fig. 3 (4 times)

Gtr. 7 tacet

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

8va

Gtr. 7

20

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

Play 3 times

## Outro

Slower ♩ = 125

Gtr. 1: w/ Riff A (till fade)

Gtrs. 5 & 6 tacet

Gtrs. 5 & 6

Gtr. 2

Dm C/D Dm

Bb(#4)/D Dm C/D Dm Bb(#4)/D C/D

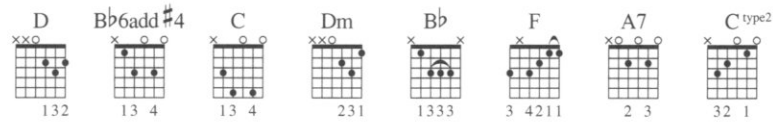
2nd time, begin fade

Dm C/D Dm Bb(#4)/D

Fade out

# Victim

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderately ♩ = 130

\*Dm

Riff A

Gtr. 1 (elec.)

*mp*  
w/ clean tone  
let ring throughout

The musical notation for Riff A shows a guitar line in 4/4 time with a key signature of one flat. The TAB line below it shows the fret numbers for each string: 0, 2, 3, 3, 1, 0, 0, 2, 3, 3, 1, 0, 0, 1, 0, 1.

\*Chord symbols reflect implied harmony.

End Riff A

w/ pick & finger-1

The musical notation for the end of Riff A shows a guitar line in 4/4 time with a key signature of one flat. The TAB line below it shows the fret numbers for each string: 3, 2, 3, 3, 1, 0, 0, 2, 3, 3, 1, 0, 0, 1, 0, 1.

w/ pick & finger-1

The musical notation for the end of Riff A shows a guitar line in 4/4 time with a key signature of one flat. The TAB line below it shows the fret numbers for each string: 3, 2, 3, 3, 1, 0, 0, 2, 3, 3, 1, 0, 0, 1, 0, 1.

Half-time feel

F

Female: Oo, \_\_\_\_\_ ho. \_\_\_\_\_

Gtr. 2 (elec.)

*mf*  
w/ clean tone  
let ring throughout

10 11 10 10 11 13 11 10 10 11 13

Gtr. 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 1 1 0 0

Dm

Yeah, ah, \_

6 7 6 9 7 6 6 9 7 6 8 6 8 6 7 6

1 1 1 1 3 2 1 3 2 0 1 1 1 1 3 2 3 1 3 1

F

ha, ha,

11 10 10 10 11 10 10 10 10 12 14 13 10

Gtr. 1: w/ Riff A  
Dm

hey.

10 10 12 10 12 10

w/ pick & finger

10 10 10 10 12 12 13 12 14



**Verse**  
D Bb6add #4

Rhy. Fig. 1 End Rhy. Fig. 1

\*Gtrs. 1 & 3 (acous.) *mf*  
let ring throughout

1. House full of roses, a letter on the stairs.

\*Composite arrangement

Gtrs. 1 & 3: w/ Rhy. Fig. 1  
D Bb6add #4

A tape full of messages for anyone who cares. Col-

Bb6add #4 C Bb6add #4

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 3

lage of broken words and stories full of tears. Re-

Gtrs. 1 & 3: w/ Rhy. Fig. 2  
C Bb6add #4

mem-ber-ing your life 'cause we wish that you were here.

# Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (2 times)

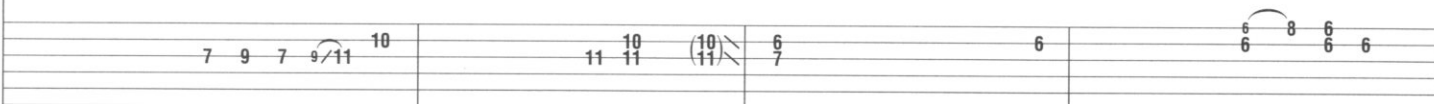
D

Bb6add#4



2. Noth - ing is hard - er \_\_\_\_\_ than to wake up all \_\_\_\_\_ a - lone, \_\_\_\_\_

Gtr. 2



Rhy. Fig. 3

Gtr. 4 (elec.)



*mp*  
w/ dist.



D

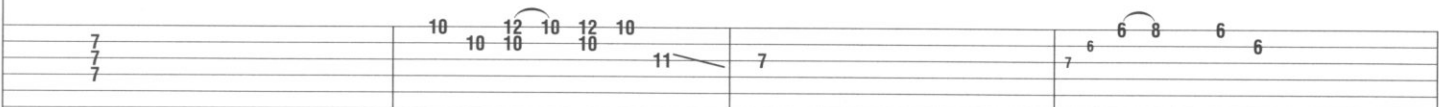
Bb6add#4



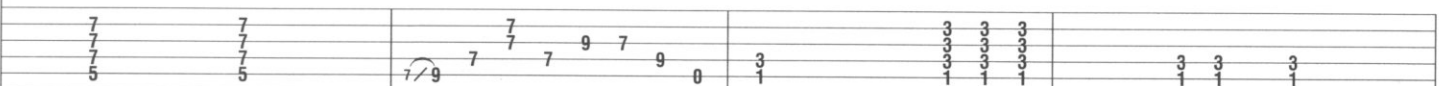
re - al - ize it's not \_\_\_\_\_ o - kay, \_\_\_\_\_ it's the end of all \_\_\_\_\_ you know. \_\_\_\_\_



□ --- □



End Rhy. Fig. 3



C

Bb6add#4

Time keeps pass - ing by, \_\_\_\_\_ but it seems \_ I'm fro - zen still. \_\_\_\_\_

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 4: w/ Rhy. Fig. 4

C

Bb6add#4

Gtr. 2 tacet

Scars are left be - hind, \_\_\_\_\_ but some \_ too deep \_ to feel. \_\_\_\_\_

Gtr. 5 (elec.)

Sva -

\*pp  
w/ dist.

fdbk.

\*Vol. swell

Gtr. 6 (elec.)

Riff B

End Riff B

\*\*pp  
w/ dist.

fdbk.

\*\*Vol. swell

Gtr. 2

D5

**Voc. Fig. 1**

\*Gtrs. Rhy. Fig. 5  
5 & 6 loco

12	12		12	12	12	12	12		12	12	12	12	12	12	12	12	15	15		15	15	15	15	15		14	14	14	15	15	15	15
12	12		12	12	12	12	12		12	12	12	12	12	12	12	12	13	13		13	13	13	13	13		13	13	13	13	13	13	13
12	12		12	12	12	12	12		12	12	12	12	12	12	12	12	12	12		12	12	12	12	12		12	12	12	12	12	12	12

C

End Voc. Fig. 1

End Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 5 & 6: w/ Rhy. Fig. 5 (1st 4 meas.)

D5

Gtr. 7 (elec.)

ec.)

8	8	8	8 (8)
---	---	---	-------



# Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 4: w/ Rhy. Fig. 3

D

Bb6add #4

3. Some days you'll find \_\_\_\_\_ me \_\_\_\_\_ in a place I like \_\_\_\_\_ to go, \_\_\_\_\_

Gtr. 2

w/ pick & finger - 1

14 12/14 10 12 10 10 10 10 (10) 6 6 6 6

D

\_\_\_\_\_ ask ques - tions to \_\_\_\_\_ my - self \_\_\_\_\_ 'bout the

(6) 6 6 7 2 3 2 9/11 10 9 7 9 7

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)

Gtr. 4: w/ Rhy. Fig. 4 (2 times)

C

Bb6add #4

things I'll nev - er know. \_\_\_\_\_ What's left to find? \_

6 7 6 8 6 8 6 6 7 6 8 9 9 8 9

Bb6add #4

\_\_\_\_\_ 'Cause I need \_\_\_\_\_ a lit - tle more. \_\_\_\_\_

(9) 8 8 6 7 6 6 8 6 6 6 7



C

Gtr. 6: w/ Riff B  
Bb6add #4

Gtr. 2 tacet

I need a lit - tle time. \_\_\_\_ Can we e - ven up \_\_\_\_ the score? \_\_\_\_

Gtr. 5

\* fdbk.

\*Vol. swell Pitch: F

Gtr. 2

6/7 8/9 12 12 12 10 12 10

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)  
Gtrs. 5 & 6: w/ Rhy. Fig. 5 (1 3/4 times)  
D5

Bb/D Bb(b5)/D Bb/D

And some say \_\_\_\_ this can't \_\_\_\_ be \_\_\_\_ real, \_\_\_\_ and I've lost \_\_\_\_ my pow - er to feel \_\_\_\_ to - night. \_

C F5 A5

\_\_\_\_ We're all \_\_\_\_ just vic - tims of \_\_\_\_ a crime. \_\_\_\_

D5 Bb/D Bb(b5)/D Bb/D

When all's gone \_\_\_\_ and can't \_\_\_\_ be re - gained, \_\_\_\_ we can't seem \_\_\_\_ to shel - ter the pain \_\_\_\_ in - side. \_

Gtr. 7 Riff D

5/7 9 10 (10) 7 9 10

Gtr. 8 Riff E

8 5 7 8 5 7 (7)

Gtrs. 5 &amp; 6: w/ Rhy. Fig. 6

F5

A5

C

Oo, \_\_\_\_\_ we're all \_\_\_\_\_ just vic - tims of \_\_\_\_\_ a crime. \_\_\_\_\_

End Riff D

5 5 9 10 10 (10) 6 (6)

End Riff E

2 5 3 3 2

## Guitar Solo

Gtrs. 7 &amp; 8 tacet

D5

C5 D5

C

B $\flat$ B $\flat$ 5

A5

Yeah, \_\_\_\_\_ whoa, \_\_\_\_\_

Gtr. 9 (elec.)

*f* w/ dist.

13 (13) (13) 7/10 12 12 1/2 (12) 10 10 13 11 11/15 15/10 12 10 (10) 11 10 10 12 12 10

Gtr. 6

7 5 7 5 X X 5 7 7 7 5 7 8 10 12 10 8 10 5/7 5 X X 8 8 8 8 X X 8 X X 7 X X

Gtr. 5

7 5 7 5 X X 5 7 7 7 5 5 7 8 7 5 7 7 10 8 X 8 8 8 8 X X 8 X X 7 X X

G5

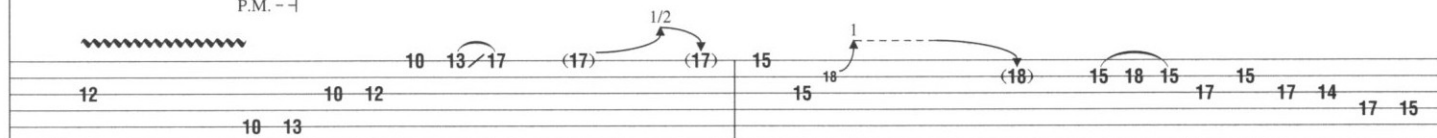


yeah. \_\_\_\_\_

Gtr. 9



P.M. - -



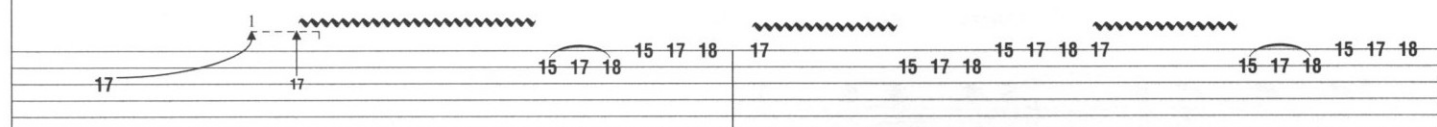
Gtrs. 5 &amp; 6



D5

C5 D5

C5 D5 F5



# Bridge

Gtrs. 5 & 6 tacet

Dm

Rhy. Fig. 7

Gtr. 9 tacet

Bb

Gtr. 3



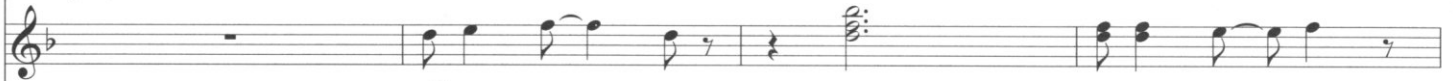
8va

Gtr. 9



20 1 20

Gtr. 10 (elec.)

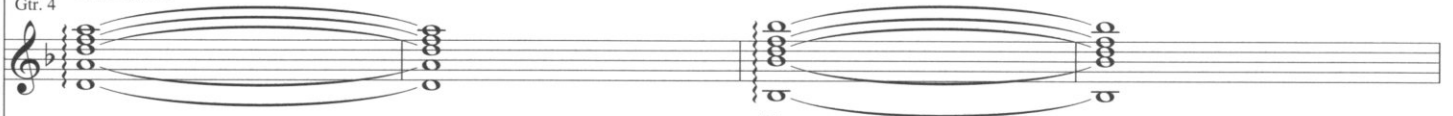


*mf*  
w/ slight dist.  
let ring throughout



Rhy. Fig. 7A

Gtr. 4



\*T = Thumb on 6th string

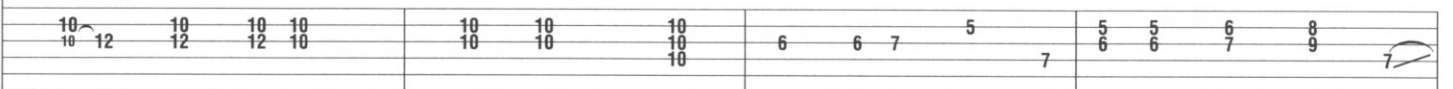
F

A7

End Rhy. Fig. 7

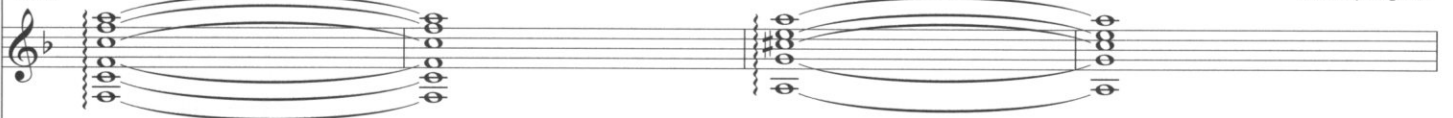


Gtr. 10



Gtr. 4

End Rhy. Fig. 7A



Gr. 10

12 0 0 13 14 12 10

6 6 7 8 8

5 6 5 7 8

F  
Rhy. Fig. 8

F  
 Rhy. Fig. 8  
 Gtr. 3

C type2

So don't need your sal - va - tion with prom - is - es un - kind.

(Oo,

(Ah,

Voc. Fig. 2

(Ah, \_\_\_\_\_)

Gtr. 10

10 10 10 8 10 10 10 8 8 8 10 12 10 12 10 12 10 9 10 10 9 10 10 8 10 9

## Gtrs. 5 &amp; 6

Rhy. Fig. 8A

Gtrs. 5 & 6

10 8 10 8 10 8 10 8 5 3 5 3 5 3 5 3 5 3

Dm Bb End Rhy. Fig. 8

And all the spec - u - la - tion, save it for an - oth - er time.

End Voc. Fig. 2

ah.)

oo.

End Rhy. Fig. 8A

oo.

Bkgd. Voc.: w/ Voc. Fig. 2  
Gtr. 3: w/ Rhy. Fig. 8  
Gtrs. 5 & 6: w/ Rhy. Fig. 8A  
F

C

'Cause we all need a rea - son, a rea - son just to stay.

Dm Bb End half-time feel

Well, some just can't be both - ered to stick a - round an - oth - er day.



# Interlude

Gtr. 1: w/ Riff C (4 times)

Gtr. 10 tacet

Dm

Gtr. 8

Gtr. 7

Gtrs. 5 & 6

Yeah. \_\_\_\_\_

Gtr. 8

Gtr. 7

Gtr. 6

Gtr. 5

Gtrs. 7 & 8 tacet  
F5

Gtrs. 7 & 8 tacet  
F5

Gtr. 9

## Gtrs. 5 &amp; 6

Gtrs. 5 &amp; 6

Bb5

The first system of musical notation for 'The Wind' consists of a single staff in G major (one sharp). The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth and sixteenth notes. The notation includes various ornaments (wavy lines) and a 'Sva' (sustained vibrato) marking over a dotted half note G4. The system ends with a quarter note G4.

[illegible]

F5

C5

Gtr. 9 *loco*

22 18 21 22 21 21 17 21 14 17 14 17 14 15 14 15 14 15 17 15 17/19 12 10 10 9 10 9 10 9/14

8va ·

**Chorus**  
**Half-time feel**

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)  
Gtrs. 5 & 6: w/ Rhy. Fig. 5 (1 3/4 times)  
D5

Bb5

Ah. \_\_\_\_\_ And some say \_\_\_\_\_ this can't \_\_\_\_\_ be \_\_\_\_\_ real, \_\_\_\_\_

8va -----

18 (18) 18 20 18 15 17 18 17 (17)

Gtr. 9 tacet

Bb/D

Bb(b5)/D

Bb/D

C

and I've lost \_\_\_\_\_ my pow - er to feel \_\_\_\_\_ to - night. \_\_\_\_\_ We've all \_\_\_\_\_ been

Gtr. 7: w/ Riff D  
Gtr. 8: w/ Riff E  
D5

F5

A5

vic - tims of \_\_\_\_\_ a crime. \_\_\_\_\_ When all's gone \_\_\_\_\_ and can't \_\_\_\_\_ be re - gained, \_\_\_\_\_

Bb/D

Bb(b5)/D

Bb/D

C

we can't seem to shel - ter the pain \_\_\_\_\_ in - side. \_\_\_\_\_ Oo, \_\_\_\_\_ we've all \_\_\_\_\_ been

Gtrs. 5 & 6: w/ Rhy. Fig. 6

F5

A5

vic - tims of \_\_\_\_\_ a crime. \_\_\_\_\_

Gtr. 7

10 10 (10) 6 6

Fsus2

A

F5

A

End half-time feel

Vic - tims of \_\_\_ a crime, \_\_\_\_\_ liv - ing with this crime. \_\_\_\_\_

(Vic - tims of \_\_\_ a crime, \_\_\_\_\_ liv - ing with this crime.) \_\_\_\_\_

Gtr. 7

10 10 (10) 6 6 10 10 10 10 6 (6) (6)

Gtrs. 5 &amp; 6

5 5 5 X X 7 7 7 7 7 3 3 3 3 7  
3 3 3 X X 4 4 4 4 4 3 3 3 3 4  
3 3 3 X X 7 7 7 7 7 3 3 3 3 7

## Interlude

Gtr. 1: w/ Riff A (1st 2 meas., 2 times)

Gtrs. 5, 6 &amp; 7 tacet

Dm

I'm miss - ing you, \_\_\_\_\_ I'm miss - ing you, \_\_\_\_\_

Gtr. 1: w/ Riff A (1st 4 meas.)

I'm miss - ing you, \_\_\_\_\_ I'm miss - ing you. \_\_\_\_\_

## Outro

Fsus2

Female: Ah, \_\_\_\_\_ yeah, \_\_\_\_\_

Gtr. 1

3 0 1 0 1 1 0 3 0 1 0 1 1 0 1 3 0 1 0 1 1 0 3 0 1 0 1 1 0 3

Dm Dsus2 Dm Dsus4 Dm

oh. \_\_\_\_\_

0 2 3 2 1 3 2 0 | 0 2 3 2 0 3 2 0 | 0 2 3 2 1 3 2 0 | 3 3 2 3 1 3 2 0

Fsus2 F

Ah, \_\_\_\_\_ ha, \_\_\_\_\_ ah. \_\_\_\_\_

3 0 1 0 1 1 0 3 | 0 1 0 0 0 2 1 | 3 2 1 2 1 1 0 2 | 1 1 1 1 1 2 0

Dm Dsus2 Dm Dsus4

Ha, \_\_\_\_\_ yeah, \_\_\_\_\_ hey. \_\_\_\_\_

0 2 3 2 1 3 2 0 | 0 3 2 0 3 2 0 | 1 3 2 1 3 2 0 | 3 3 2 0 3 3 2 0

F Fsus4 F Fadd9 F

Hey, \_\_\_\_\_ hey, \_\_\_\_\_ yeah, \_\_\_\_\_

10 10 10 10 10 10 12 12 | 11 10 10 11 10 10 12 12 | 10 10 10 10 10 10 12 12 | 12 10 12 10 10 12 10

Dm C/D Dm  

 hoo, hoo, ho.

Gr. 11 (elec.)

*mp*  
w/ clean tone  
let ring throughout

[illegible]

Gr. 1

0 7 6 7 5 6 7 6 | 0 5 5 5 3 5 5 5 | 0 2 3 2 1 3 2 3 | 0 3 2 0 3 2 0

Fadd9      Fsus2      Fadd9      C      Dm

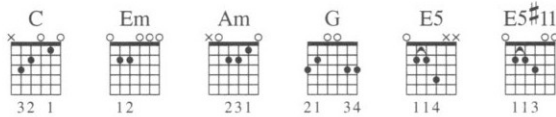
Ho, \_\_\_\_\_ ho. \_\_\_\_\_

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line.



# Tonight the World Dies

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



## Intro

Moderately slow ♩ = 68

Intro

Gtr. 2 (elec.)

E5 E5#11

*mf*  
w/ dist. & slide

TAB

Rhy. Fig. 1

\*Gtr. 1 (acous.)

*mf*  
let ring throughout

End Rhy. Fig. 1

TAB

\*Two gtrs. arr. for one.

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

E5 E5#11

Gtr. 2

*let ring*

TAB

E5 E5#11

Voc. Fig. 1

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1

E5

(Oo.)

TAB

E5#11

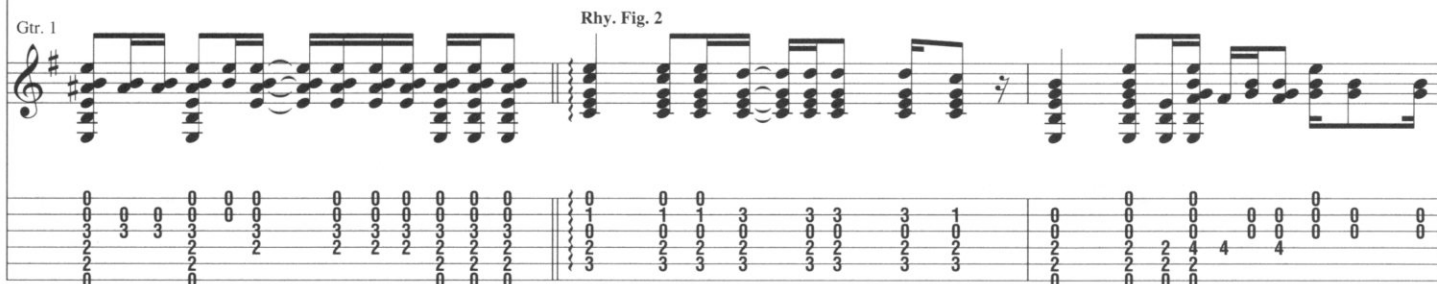
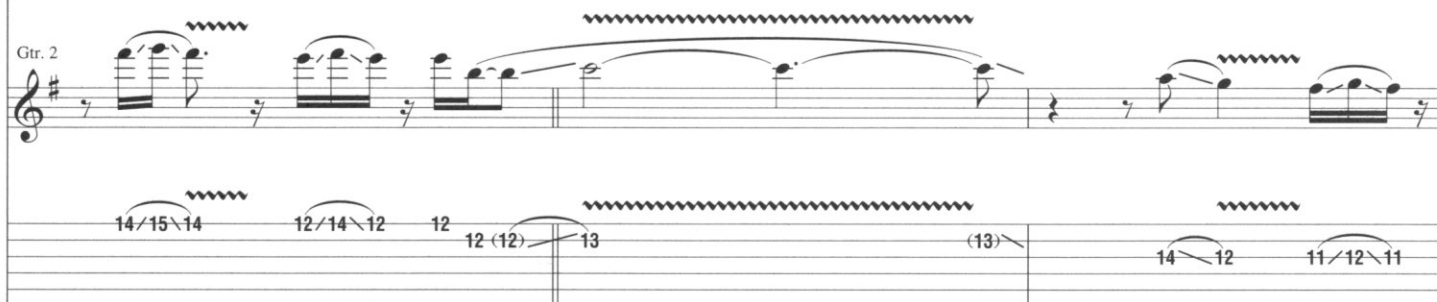
Verse

\*C

Em



1. Lost the mean - ing of — our stay. —



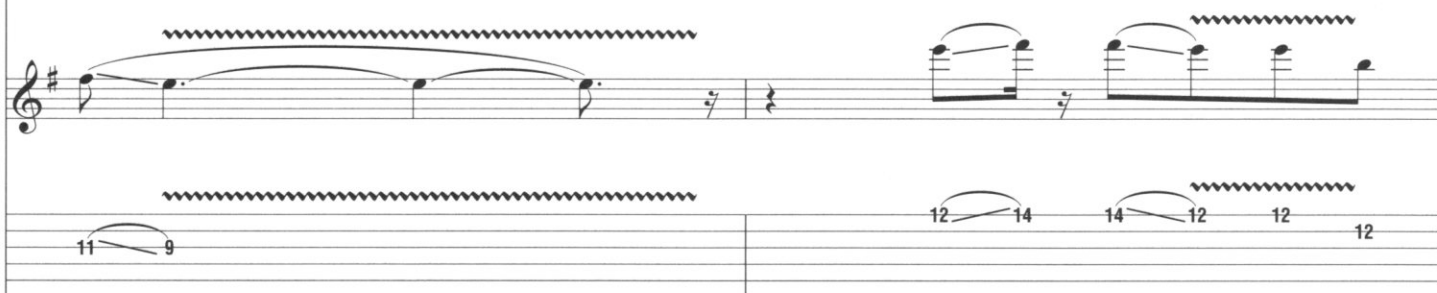
\*Chord symbols reflect basic harmony.

C

Em



Learn to live — an - oth - er — day. —



C

Em

Doubt the choic - es that we've made, I know that we can't hide

Am

G

our shame. It's on - ly in dis - guise.

*steady gliss.*

End Rhy. Fig. 2

# Interlude

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E5

E5#11

E5

E5#11

Gtr. 2

8 9 (9) 9 15 15 15 (15)/17 (17) 17 15 15 12 12/15 12 12 (12)

# Verse

Gtr. 1: w/ Rhy. Fig. 2

C

Em

C

Gtr. 3  
(elec.)

*mf*

w/ clean tone

8 12 12 7 7 8

2. Drown-ing in our own de - bris.

Fool our thoughts as though we're free.

Em

C

Em

15 12 19 X 19 15 20

Am

G

(cont. in notation)

7 9 9 7 (7)

to be.

If on - ly

in my

eyes.

**Chorus**  
Gtr. 2 tacet  
Em

C  
\*\*Voc. Fig. 2

I don't mind. (Read the writing on the wall.)

Rhy. Fig. 3  
\*Gtrs. 1, 3 & 4

\*Gtr. 4 (elec.) w/ slight dist., played *mf*.  
Composite arrangement

\*\*Refers to downstemmed notes only.

Em C

Moth er cries. Tor-tured voices as we crawl.)

Asus2 G/B C  
End Voc. Fig. 2

Find me on my better days to lose it once again, 1. in a 2. but I

End Rhy. Fig. 3

To Coda

# Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 3 & 4 tacet

E5

E5#11

E5

E5#11

way. \_\_\_\_

Gtr. 2

10 17 (17) 16/17 15 15 12 12/15 12 (12) 7/12 8 (8) 7/8 7

# Verse

Gtr. 1: w/ Rhy. Fig. 2

C

Em

3. So try and love \_\_\_\_ me while \_\_\_\_ you \_\_\_\_ can. \_\_\_\_

7 9 (9) 14 15 14 12 12 10 10 7

C

Em

And take the time \_\_\_\_ to un - der - stand. \_\_\_\_

7 8 12 13 12 13 12 5 5/8 7

C

Em

As long as I can touch \_\_\_\_ your \_\_\_\_ face \_\_\_\_ you know I'll nev - er leave \_\_\_\_

5 5



Am G

— this place, — if on - ly in — my — mind. —

# ⊕ Coda

Asus2 G/B C

seem to find — no bet - ter ways — to con - scious - ly pre - tend. —

# Bridge

E Badd11

Si - lence — all I wan - na say. — Ten - den - cies to

Riff A  
Gtr. 5 (elec.)  
*mf*  
w/ dist.

Rhy. Fig. 4  
\*Gtrs. 1, 3, 4 & 6

\*Gtr. 6 (elec.) w/ dist., played *mf*.  
Composite arrangement



Em C Asus2 G/B

Moth - er - cries. - Find me on my bet - ter days - to

grad. release grad. release

(17) (17) 15 17 17 (17) 17 1 1/2 (17) 15 17 12 1/2 14 (14) 9/14 14 14 14 16 16

C Asus2 G/B C

lose it once a - gain, - but I seem to find - no bet-ter ways - to con-scious - ly pre-tend. -

1/4 1 1/2 1 1/2 1

(16) (16) 15 15 (15) 14 14 15 14 14 14 14 16 14 14 14 16 14 (14) 12 14 12 12 (12) 10 12 12

# Outro

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr 7 tacet

E5

E5#11

E5

E5#11

Gtr. 2

(12) (12) 8 12 12 12 11 11 12 (12) 12 10 12 15 15

E5 E5#11 E5

Gtr. 1

let ring - - - - -

(15) 8 15 15 15 15 15 15 17

# Fiction

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro Slowly ♩ = 60

\*\*\*D5

\*Gtr. 2

*mf*

TAB

10	9	10	11	11	10	11	10	10	9	10	11	11	10	11	10
----	---	----	----	----	----	----	----	----	---	----	----	----	----	----	----

\*Piano arr. for gtr.

\*\*Gtr. 1 Riff A End Riff A

*mf*  
*let ring throughout*

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

\*\*Piano arr. for gtr.

\*\*\*Chord symbols reflect basic harmony.

Gtr. 1: w/ Riff A (3 times)

Gtr. 2

TAB

(10)	10	9	10	11	11	10	11	10	10	9	10	11	11	10	11	10	10	9	10	11	11	10	11	10	10	9	10	11	11	10	11	10
------	----	---	----	----	----	----	----	----	----	---	----	----	----	----	----	----	----	---	----	----	----	----	----	----	----	---	----	----	----	----	----	----

G5

*let ring*  
*w/ pick & finger*

TAB

(10)	10	9	10	11	11	10	11	10	10	9	10	11	11	10	11	10	0	13	13	13	15	15	15	19	19	19
																		10	10	10	12	12	12	16	16	16

Gtr. 1: w/ Riff A

D5

Riff B

G5

End Riff B

let ring -----  
w/ pick & finger -----

# Verse

D

G

1. Now I think I un-der-stand how this world can o-ver-come a man.

## Rhy. Fig. 1

\*T = Thumb on 6th string

D

G

Like a friend we saw it through. In the end, I gave my life for you.

## End Rhy. Fig. 1

# Interlude

Gtr. 1: w/ Riff A

D5

G5

let ring -----  
w/ pick & finger -----

# Verse

2nd time, Gtr. 2: w/ Rhy. Fig. 1

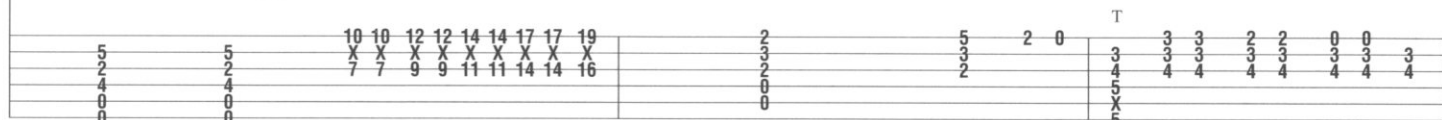
D

G



2. Gave you all I had to give. \_\_\_\_  
3. Left this life to set me free. \_\_\_\_

Found a place for me to rest — my head. \_\_\_\_  
Took a piece of you in - side — of me. \_\_\_\_



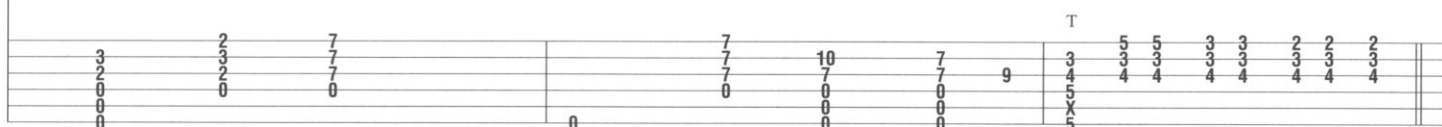
D

G



While I may be hard to find, \_\_\_\_  
All this hurt can fi-nal-ly fade. \_\_\_\_

heard there's peace just on the oth - er side. \_\_\_\_  
Prom - ise me you'll nev - er feel — a - fraid. \_\_\_\_



## Chorus

D

B $\flat$  maj7

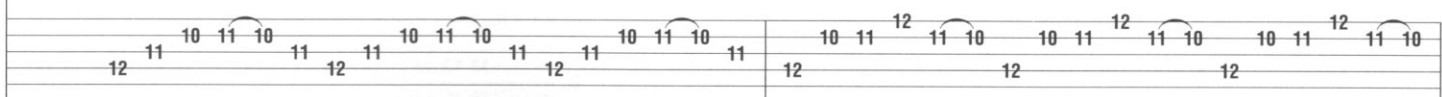


Not that I could

or that I

Riff C

End Riff C





Gtr. 2: w/ Riff C (2 times)

D B♭maj7 D B♭maj7

would let it burn un - der my skin, let it burn.

## Interlude

Gtr. 1: w/ Riff A

Gtr. 2: w/ Riff B

D5

G5

D.S. al Coda

## Coda

## Interlude

Gtr. 2

Dm A/C# B♭maj7 A Gm7 F6 E°7 A

12 10 11 10 11 9 11 10 12 10 11 9 11 10 12 10 12 10 11 9 11 10 11 9 11 10

D A/C# Bm A Gmaj7 D/F# Em A

(Ah. Ah. Ah.)

12 11 12 10 11 9 12 10 12 11 14 12 10 12 9 11 7 12 12 10 14 14 15 15 17 17 15 14 17 16 16 16 16 14 14 14

## Verse

Gtr. 2 tacet

D

G

D

A/C#

4. I hope it's worth it out on the high - way, yeah.

\*Gtr. 3

Rhy. Fig. 2

mf

0 3 2 4 0 0 2 3 2 4 0 9 0 0 7 0 0 5 7 7 5 5 5 5

\*Organ arr. for gtr.

Bm D G A

I know you'll find your own way when I'm not with you.

End Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 2 (3 times)

D G D A/C# Bm D

So tell ev-'ry-bod-y, the ones who walked be-side me, yeah, I hope you'll find your own way

G A D G D A/C#

when I'm not with you to - night. I hope it's worth it, what's left be - hind me, yeah.

Bm D G A D

I know you'll find your own way when I'm not with you. So tell ev-'ry-bod-y, the

G D A/C# Bm D G A

ones who walked be - side me, yeah, I know you'll find your own way when I'm not with you to - night.

Outro  
Free time

D

Gtr. 3

0 2 4 4 2 2 4 0 2 4 4 2 2 4 2 0

# Save Me

**Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker**

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately  $\text{♩} = 64$ 

\*\*D5

\*Gtr. 1

\*Bass arr. for gtr.

\*\*Chord symbols reflect implied harmony.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The melody consists of several measures, including a triplet of eighth notes, a quarter note, and a half note. The bottom staff is in bass clef and contains a series of numbers (0, 1, 2, 3, 4, 5, 6, 7) indicating fingerings for the left hand. The score is divided into measures by vertical bar lines.

Gtr. 1 tacet

Dm

Bb/D

Dm

\*\*\*A

Gtr. 3 (dist.)

Staff 5 (bass)

*f*

5/7 (7) 5/7 6 10 11 10 (10) 11 10 9 10 (10) 3/6 5 10 11 10 (10) (10)

Rhy. Fig. 1

Gtr. 2 (dist.)

Ch. 2 (Cont.)

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo/mood is marked *mf*. The notation includes quarter notes, eighth notes, and a half note. A fermata is placed over a half note. The lyrics "let ring -" are written below the staff, with a dashed line indicating the continuation of the sound. Below the staff, there are four boxes containing the following numbers: 7/5, 8/5, 7/5, and 4/7. The number 6 is written below the staff after the lyrics.

*mf*

let ring - - - - -

7/5 8/5 7/5 4/7 6

\*\*\*Bass plays A.

Em

Bm

Gtr. 3

Gr. 3

8 (8) 5/8 10 8 7 9 7 9 7 8 7 (7) 5/11

Riff A

Gtr. 4 (dist.)

Gtr. 4 (dist.)

7/9 9 11 9 7 6 9 6 7 9 9 (9) 7/11

Gtr. 2

Gtr. 2

0 2 2 2 4 2 5 4 2 4 5 2 2

D

Dm

D

10 10 9 10/12 10 (10) 8/10 10 9 10/12 10 10 12 (12)

Dm

14 14 14 12 12/15 14 (14) 8/13 13 12 13/15 13 9 10 (10)

4 5 3 5 (5) 0 2

The image displays a musical score for guitar, organized into three systems. Each system consists of a guitar staff with notes and a corresponding fretboard diagram below it.

- System 1:** Labeled 'A' and 'Am'. The guitar staff shows a sequence of notes with various accidentals and ties. The fretboard diagram below it shows the fret numbers for each note: 14 (14), 10/17, 17, 16, 16, 9/12, 9, 9, 8, 12, (12)/17, 19, 17, and (17).
- System 2:** Labeled 'End Riff A'. The guitar staff shows a sequence of notes with various accidentals and ties. The fretboard diagram below it shows the fret numbers for each note: 12, (12), 6/17, 17, 16, 16, 9/12, 9, 10, 13, 13, 15, and 13.
- System 3:** Labeled 'End Rhy. Fig. 1'. The guitar staff shows a sequence of notes with various accidentals and ties. The fretboard diagram below it shows the fret numbers for each note: 2, 0, 5, 0, 2, 0, 2, 0, 2, 0, 2, 0, and 2.

Gtrs. 2, 3 & 4 tacet  
D5

Skull.

**Riff B**  
\*Gtr. 5 (dist.)

**End Riff B**

*f*  
P.M. P.M. P.M. P.M.

\*Doubled throughout

Gr. 5: w/ Riff B (5 times)



Gtrs. 3 & 4

Gtr. 3

10 10 12 9 9 10 | 7 8 4 7 5 8 | 10 10 12 9 8 9 10 | 7 8 4 7 5 8

Gtr. 4

7 0 7 8 5 0 5 7 | 3 0 0 4 7 5 | 7 0 7 8 5 0 5 7 | 3 0 0 4 7 5 6 7 9

E/G# A/C# D5 E/G# A/C#

Gtr. 3

8 5 8 7 7 7 8 6 | 5 7 5 6 5 7 7 5 | 8 5 8 7 7 6 8 6 | 5 6 8 10 11 9 (10)

Gtr. 4

5 0 5 8 7 8 8 7 | 6 8 6 8 7 0 8 7 | 5 0 5 8 7 5 8 7 | 6 7 7 6 7 5 (6)

Gtr. 5 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 | 7 6 6 6 6 6 7 4 4 4 4 4 | 0 0 0 0 0 0 0 0 0 0 | 7 6 6 6 6 6 7 4 4 4 4 4



D5 E/G# A/C# D5 E/G# A/C#

8 5 8 7 7 6 8 6 5 7 5 6 5 7 5 7 8 5 8 7 7 6 8 6 5 6 7 7 5 (6) 8

P.M. -----| P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. -----| P.M. --|

0 0 0 0 0 0 0 0 0 0 7 6 6 6 6 6 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 7 6 6 6 6 6 4 4 4 4

Gtrs. 3 & 4 tacet D5 F5 G5 A/E D5 Bb5 A5 G5 E/G# A5

Gtr. 6 (dist.)

*f* w/ bar ----- fdbk. ----- grad. release -----

+1 1/2 +2 1/2 +1 1/2

5 7 (7) (7) 7 5 (5) 6 5 7 6

-5

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 5

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 0 4 4 4 4 7 5 5 5 (5) 3 3 3 2 5 5 5 6 7 7 7 7 7 7

Gtr. 5: w/ Rhy. Fig. 3 D5 F5 G5 A/E D5 Bb5 A5 G5 E/G# A5

Gtr. 6

8va -----

7 7 7 6 5 6 6 11 10 12 11 10 14 13 14 16 13 15 17 17 13 15 13 17 13 15 18 17 17 21

Gtr. 3

Riff C

End Riff C

8 5 7 5 8 8 5 7 5 8 8 5 7 5 8 8 5 7 8 7 8 5 7 5 8 8 5 7 5 8 8 5 7 5 8 8 5 7 8 7

Gtr. 4

Riff C1

End Riff C1

7 7 8 7 5 5 7 8 7 5 5 7 8 7 5 5 7 8 5 7

7 7 8 7 5 5 7 8 7 5 5 7 8 7 5 5 7 8 7 5 5 7 8 5 7

[illegible]

156

They all know.

Gtr. 5 **Riff D** End Riff D

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0

**Verse**

D5 B $\flat$ /D D5 A5 A5(b9) A5

1. Sor - ry, did I wake your dream? Some ques - tions run too deep.  
 2. Ev - er since the day you left, my fate's been set un - known.

7 5 8 5 7 5 7 7 8 7 7 7

Em7 Em(add9) Em B5

We on - ly, on - ly wake up when we sleep.  
 How man - y years to walk this path a lone?

7 5 5 5 4 2 4 2 (4/2)

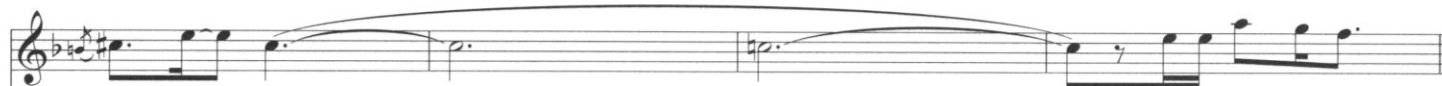
D5 Dm

Led by the lu - nar light, So trou - ble's all we'd find. Lost our  
 So much to see to - night. So why'd you close your eyes? Why can't

7 5 7 5 7 5 6 7 6 7 6 7 (6/7/5)

A5

Am



way to - night.  
I shut - mine?

Is it some - thing we  
Is it some - thing we



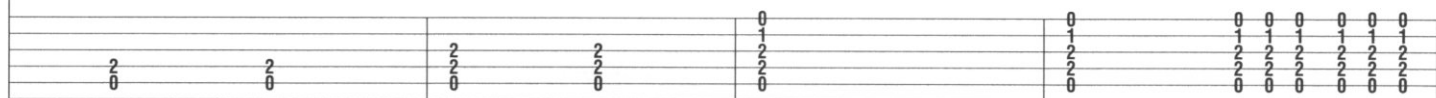
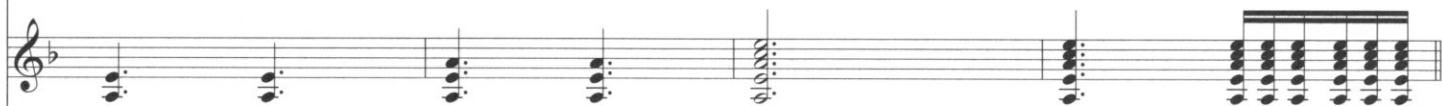
(Lost to - night.)  
(I shut mine.)



(Lost to - night.)  
(I shut mine.)



(Lost to - night.)  
(I shut mine.)



## Pre-Chorus

Gtr. 5: w/ Rhy. Fig. 2

D5

E/G#

A/C#

D5

E/G#

A/C#



said?  
did?

Is it some-thing we  
Is it some-thing we

said  
did

to them?  
to them?

Is it some - thing we  
Is it some - thing we

D5

C#5 D5 Bb5 D5 C#5 D5 Bb5

D5

Bb5 D5 A5 D5 G#5 D5

Bb5 A5

D5

C#5 D5 Bb5 D5 C#5 D5 Bb5

A5

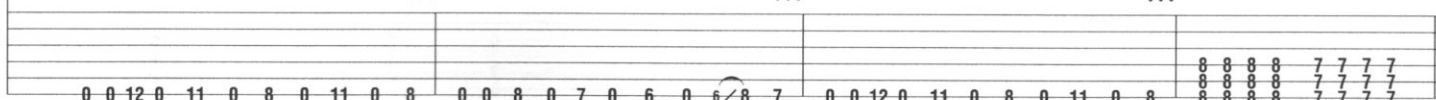


said?  
did?

Gtr. 5



P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.



# Chorus

F5

Fsus2

F5

A5

A7

A5

\*Voc. Fig. 1

1., 2. }  
3. lone. }

En-trapped in a vile world where the

Riff E (Save me, save me. End Riff E)

Gtr. 3

8va

12/17 18 17 18 20 17 17 17 17/22 21 19 21 (21)

Riff E1

End Riff E1

Gtr. 4

8va

8/13 15 13 15 17 13 14 12 12/18 17 15 17

Gtr. 5

Rhy. Fig. 5

3 3 3 3 3 3 3 3 3 3 2 2 5 2 2 2 2 2 2

\*Refers to downstemmed notes only.

D5

C5

End Voc. Fig. 1

end game's all the same as ev - 'ry oth - er. We're on - ly here to die. -

Ah.)

8va

18 17 18 15 18 13 18 13 18 15 18 18 17 18 15 18 13 18 13 18 15 18 17 18 17 18 15 17 18 18 20 22

8va

17 15 17 13 17 12 17 12 17 13 17 17 15 17 13 17 12 17 12 17 13 17 13 15 17 18 15 15 17 18

End Rhy. Fig. 5

0 0 0 0 0 0 0 0 0 0 5

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 3 & 4: w/ Riffs E & E1  
Gtr. 5: w/ Rhy. Fig. 5

F5 F#sus2 F5 A5 A7 A5

I'm los - ing my on - ly dream. I can

D5 C5

use some guid - ing light, some place to go. If you hear me, let me know.

Gtr. 3 8va

14 18 17 18 15 18 13 18 13 18 15 18 14 18 17 18 15 18 13 18 13 18 15 18 12 17 15 17 13 17 12 17 12 17 13 17 12 17 15 17 13 17 12 17 12 17 13 17

Gtr. 4 8va

15 17 15 17 13 17 12 17 12 17 13 17 15 17 15 17 13 17 12 17 12 17 13 17 13 15 13 15 12 15 10 15 10 15 12 15 13 15 13 15 12 15 10 15 10 15 12 15

# Interlude

Gtrs. 3 & 4 tacet

D5 N.C. D5 N.C. D5 N.C. D5

Whispered:

They all know.

Gtr. 5

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. D5 N.C. D5 N.C.

They all know.

P.M. P.M. P.M. P.M.

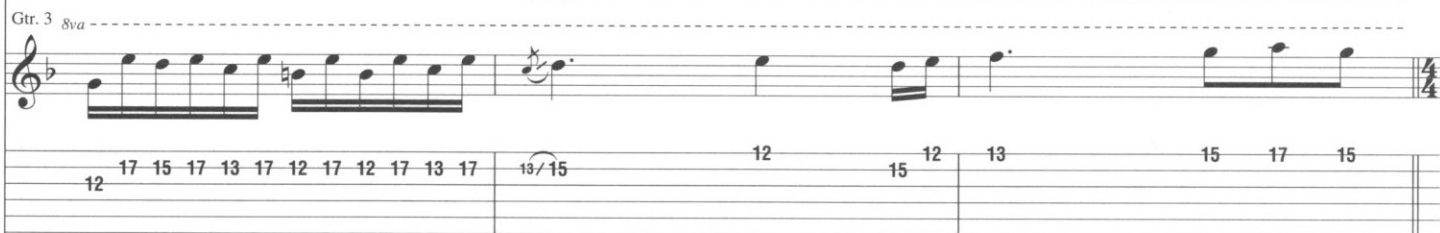
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



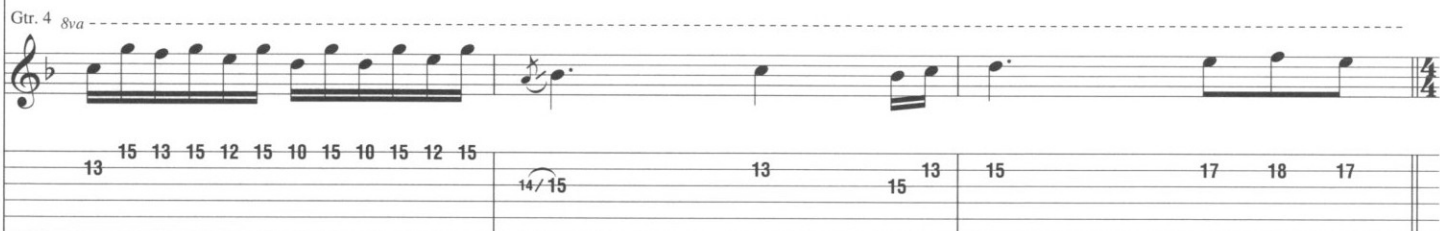
Bb5

hear me, — let me know. ——— If you hear me, — let me know. —  
 (Oh.) ———

Gtr. 3 *8va* ———



Gtr. 4 *8va* ———



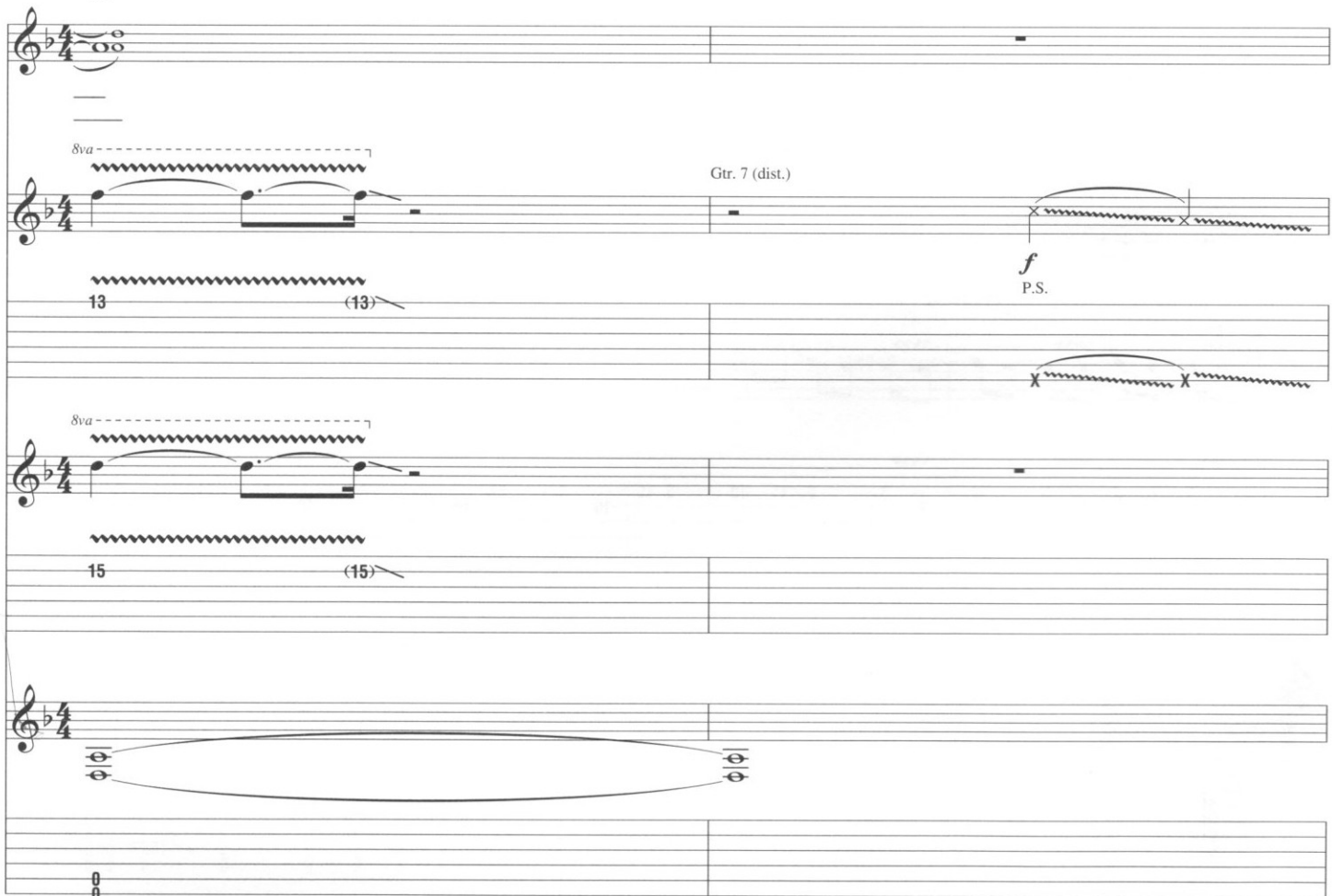
Gtr. 5



## Interlude

Gtrs. 3 &amp; 4 tacet

D5



*8va* ———

Gtr. 7 (dist.)

*f*  
P.S.

*8va* ———



Riff F

End Riff F

Gtr. 7

P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- -

5 5 7 5 5 5 5 8 5 5 7 5 5 5 7

Gtr. 5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 7: w/ Riff F (3 times)

Bb5

Gtr. 5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bb5

Gtr. 3

P.S. -----

14 7 5 6 7 5 6 7 5 6 11 10 8 10 10 8 10 10 8 10 10 8 10 13 13 10 13

Gtr. 4

14 7 5 6 7 5 6 7 5 6 11 10 8 10 10 8 10 10 8 10 10 8 10 13 13 10 13

Gtr. 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Quadruple-time feel

D5

 $\delta va$ 

Bb5

The image shows a musical score for "The Great Wall of China" by John Williams. It is a full-length version of the piece, featuring a piano and a double bass. The score is in G major and 4/4 time, with a tempo of "Moderato". The piano part is in G major and 4/4 time, with a tempo of "Moderato". The double bass part is in G major and 4/4 time, with a tempo of "Moderato". The score includes a piano introduction, a main melody for the piano, and a double bass line. The piano part is in G major and 4/4 time, with a tempo of "Moderato". The double bass part is in G major and 4/4 time, with a tempo of "Moderato". The score is for a full-length version of the piece.

G5

F5

E5

Gr. 3

D5 E5 F5 G5 F5 E5

8va

1

20 (20)

Gr. 6

V-----

13 10 10 10 12 13 10 10 13 11

13 10 11 12 10 13 13 10 15 13/17\13 15 12 12 13 15 14 12 12 15 12

8va

Gtr. 4

17

$\frac{1}{2}$

(17)

Gr. 5

Gr. 5



Gtr. 6 tacet  
Dm/C

G/B

Musical staff for guitar 6, showing a single note G/B sustained across the staff.

Gtr. 8

Musical staff for guitar 8, showing a complex melodic line with triplets and sixteenth notes. The staff includes a 6va line and a 3va line.

Gtr. 5

Musical staff for guitar 5, showing a complex melodic line with triplets and sixteenth notes. The staff includes a 6va line and a 3va line.

Gm/Bb

A5

F5

E5

Musical staff for guitar 5, showing a single note Gm/Bb sustained across the staff.

8va

Musical staff for guitar 8, showing a complex melodic line with triplets and sixteenth notes. The staff includes a 6va line and a 3va line.

Musical staff for guitar 5, showing a complex melodic line with triplets and sixteenth notes. The staff includes a 6va line and a 3va line.

D5

Gtr. 8 *8va* --- 7

(15)

Gtr. 7 *8va* ---

15 14 15 17 18 17 15 18 15 16 22 17 18 19 17  $\frac{1}{2}$

Gtr. 6 *8va* ---

12 15 14 13 15 14 13 15 12 13 17 13 15 14 17 1

Gtr. 5

P.M. ---

6 5 7 6 5 7 6

Gtr. 8 *tacet*

Gtr. 7 *8va* --- *loco*

14 12 11 13 14 10 12 13 15 13 12 11 15 13 11 14 13 (13) 17 13 15 14 12 13 15 14 12 14 15 14 12 14

Gtr. 6 *8va* --- *loco*

11 14 15 12 14 15 14 15 17 15 14 17 15 14 (14) 13 10 10 10 13 12 10 13 12 10 13 11

Gtr. 5

P.M. --- P.M. ---

(6) 6 5 6 5 7 7 6 6 5 6 5 7 7 6

8va -----

21 22 20 21 22 20 21 22 20 22 20 20 1 (20)

8va -----

17 18 17 17 18 17 17 18 17 17 18 17 18 17 18 17 17 1/2 (17)

P.M. -----

(6) 0 0 0 0 0 0 0 0 6 5 6 5 7

Gtrs. 6 &amp; 7 tacet

G5

Gtrs. 3 &amp; 4

8va -----

12 12 12 15 15 15 14 14 14 15 15 15 17 1/2 (17) 15 12 12 12 15 15 15 15 15 15 15 15 17 1/2 (17) 15 15

Gtr. 5

P.M. -----

12 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5



Dm/F A5 D5

*loco*

13 13 13 15 15 15 13 13 12 12 12 14 14 14 14 14 15 15 15 14 14 14 10 10 10 12 (12) 10 12 10 12 10

P.M. -----

(5) 5 5 5 5 5 5 7 7 7 7 7 7 0 0 0 0 0 0 8 7 0 6 7 0 3

G5

Gtr. 3

10 10 10 14 14 14 15 15 15 13 13 13 15 (15) 13 11 11 11 15 15 15 15 15 18 18 18 20 (20) 18

*δva* -----

Gtr. 4

12 12 12 15 15 15 14 14 14 15 15 15 17 (17) 15 12 12 12 15 15 15 15 15 15 15 17 (17) 15

*δva* -----

Gtr. 5

P.M. -----

(3) 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

Dm/F A5 D5 A5 B♭5 G5 A5

*8va* ----- *loco*

17 17 17 13 13 13 15 15 15 14 14 14 14 14 14 17 15 14 13 13 13 14 14 14 15 15 15 12 12 12 14 15 14 12

*loco*

13 13 13 15 15 15 14 14 14 15 15 15 16 14 14 15 14 15 15 15 12 12 12 14 14 14 14 12 15 14

P.M. -----

(5) 5 5 5 5 5 5 7 7 7 7 7 7 0 0 7 7 8 8 8 5 5 7 7 7 7 7 7

# Interlude

Gtrs. 3, 4 & 5 tacet

Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2

Gtr. 3

15 (15) \

Gtr. 4

12 (12) \

Riff G

Gtr. 9 (clean)

*mf*  
let ring throughout

0 0 2 3 2 0 2 0 2 3 2 0 3 0 2 3 2 0 5 0 0 0 2 0 0 2 3 2 0 0 2 3 2 0 3 0 2 3 2 0 5 0 0 5 2

Gtr. 5

0 0

Gr. 9: w/ Riff G (3 times)

Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2

Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2

Help me — find my — way. —

Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2

Said help me — find my — way. —

### Bridge

Asus2

F/A

Asus2

No pulse in — side of me. — Stone cold — lips and —

Gr. 9

F/A

Asus2

F/A

A7sus4

her - e - sy. — All — lies and — to a de - gree, — los - ing who I —

A7

Dm

A7/E

wan - na be. — I'll find — out right now. —

Dm Bb G/B C A/C#

He may be out of his mind, but some - day you will

Riff H End Riff H

12 15 15 12 15 15 12 8 12 12 8 12 12 8 9 10 12 12 10 9 10 12 10 10 10 10 14 14 10 12 14 12 12

Gtr. 9: w/ Riff H (3 times)

Dm Bb G/B C A/C#

find that san - i - ty's left us all blind and dragged us all be -

Dm Bb G/B C A/C#

hind. A mo - ment seen through those eyes, crys - tal blue dis -

Dm Bb G/B C A/C#

guise. They say that all beau - ty must die, I say it just moves

Gtr. 5: w/ Riff B D5 Gtr. 5: w/ Riff D

on. If

Gtrs. 3 & 4

w/ bar

7 0 7 8 5 0 5 7 3 0 0 4 7 5 7 0 7 8 5 0 5 7 0

-2 1/2 slack

D5 Bb5 G/B C5 A/C#

you'd on - ly — o - pen your mind, then some - day — you will —

Gtr. 3 Riff I

Fretboard diagram for Gtr. 3 Riff I:

7 10	10	8 10	10
7 8 10	8 10	7	8 5 10
8 10	7	9	5 10
8 10	8		

Gtr. 4 Riff II

Fretboard diagram for Gtr. 4 Riff II:

7 7 10	9 10	7	8 7 10
9 10	8	9 7 10	9 10
9	10 9	10 7 10	9 10
9	10 9	10	9

Gtr. 5 Rhy. Fig. 6

End Rhy. Fig. 6

Fretboard diagram for Gtr. 5 Rhy. Fig. 6:

0 0 0	0 0 0 0	8 8 8	8 8 8 8	10 10 10	10 10 10	10 10 10	12 12 12
0	0 0 0	8	8 8 8	10	10 10 10	10	12 12 12
0	0 0 0	8	8 8 8	10	10 10 10	10	12 12 12
0	0 0 0	8	8 8 8	10	10 10 10	10	12 12 12

Gtr. 5: w/ Rhy. Fig. 6 (3 times)

D5 Bb5 G/B C5 A/C#

find — in - san - i - ty left us be - hind and walked right — through the —

Gtr. 3

End Riff I

Fretboard diagram for Gtr. 3 Riff I:

10 6 10	8 10	10	7 8 10
8 10	7	8 5 10	8 10 8
10 7 9	10 7 10	10 8	9
10	10		

Gtr. 4

End Riff II

Fretboard diagram for Gtr. 4 Riff II:

7 7 10	9 10	7	8 7 10
9 10	8	9 7 10	9 10 9
10	10 8	9 10 9	10 9 6
10	9	10 9	10 9 6

D5 Bb5 G/B C5 A/C#

I can see the pictures clear as yes - ter - day, pictures all my

door.

D5 Bb5 G/B C5 A/C#

I can hear the voices begging you to stay, but know you're not a -

own.

*D.S. al Coda*  
(take 2nd ending)

# ⊕ Coda

## Interlude

Gtr. 2; w/ Rhy. Fig. 1  
Gtr. 5 tacet

Gtrs. 3 & 4 tacet

Dm

Bb/D

Dm

A

loco

Gtr. 3

loco

Gtr. 4

Gtr. 7

5/7 (7) 5/7 6 10 11 10 (10) 11 10 9 10 (10) 3 6 5 10 11 10 (10) (10) 1/2



Em

Bm

Gtr. 7

Gtr. 7

8 (8) 5 8 10 8 7 9 7 9 7 8 7 (7) 5 11

D

Dm

A

Am

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with many ties and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style with many ties and slurs. The lyrics "The Rose Tree" are written below the bass staff.

## A tempo

Gtr. 7 tacet

F5

D5

A5

Musical notation for the vocal line of 'To - night'. The notation is on a single staff with a treble clef. It begins with a whole rest, followed by a half rest, then a quarter rest. The time signature changes to 4/4, indicated by a '4' over and under the staff. This is followed by a quarter rest, then a quarter note G4, and finally a quarter note A4. The lyrics 'To - night' are written below the staff, with a dash under 'night'.

To - night \_

Gtr. 5

[illegible]

## Outro

Gtr. 5 tacet

\*\*Bb

C

Dm

\_\_\_\_\_ we all \_\_\_\_\_ die \_\_\_\_\_ young. \_\_\_\_\_ To - night \_\_\_\_\_

End Riff J

\*Gtr. 10

### Riff J

Gr. 10

*mp*  
w/ fingers  
let ring throughout

0 1 3	0 1 1	0 1 3	12 13 10
1	3	0	

\*Piano & strings arr. for gtr.

\*\*Chord symbols reflect overall harmony.

Bb

[illegible]

Gtr. 4 Rhy. Fig. 7A End Rhy. Fig. 7A

The musical notation for guitar track 4 consists of a single staff with a treble clef and a key signature of one flat (Bb). The rhythm is 4/4. The notation is as follows:
 

- Measure 1: Quarter note Bb, eighth note G, eighth note F, quarter note E, quarter note D, quarter note C.
- Measure 2: Quarter note Bb, eighth note G, eighth note F, quarter note E, quarter note D, quarter note C.
- Measure 3: Quarter note Bb, eighth note G, eighth note F, quarter note E, quarter note D, quarter note C.
- Measure 4: Quarter note Bb, eighth note G, eighth note F, quarter note E, quarter note D, quarter note C.

 The final measure is a double bar line followed by a repeat sign.

The guitar track 4 tablature is as follows:
 

3	3	3							
1	1	1							

175

Gtrs. 3 & 4: w/ Rhy. Fig. 8 (2 times)

B $\flat$  C Dm

we all die young. To - night

B $\flat$  C Dm

we all die. To - night

B $\flat$  C D5

we all die young.

$\text{♩} = \text{♩}$

Gtrs. 3 & 4

Gtr. 4 tacet

Gtr. 5: w/ Riff B (1 1/2 times)

Gtr. 3

*mf*  
let ring -

Gtr. 3

let ring -

Gtr. 5

P.M. P.M.


# GUITAR NOTATION LEGEND

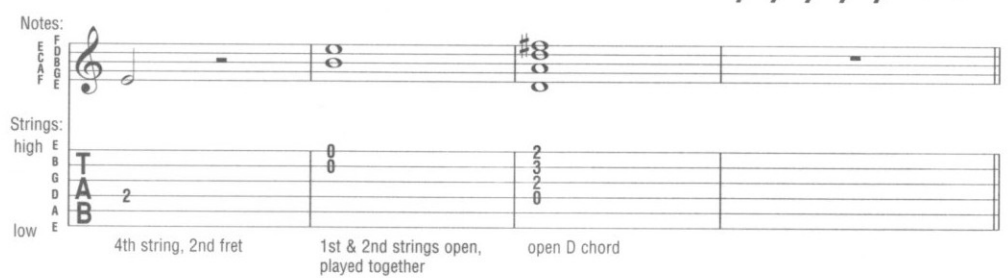
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

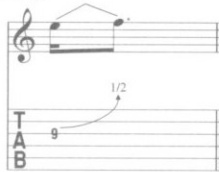
**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

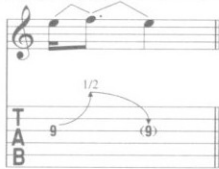
Strings: 

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

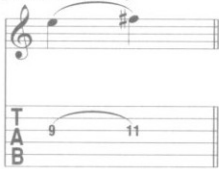
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



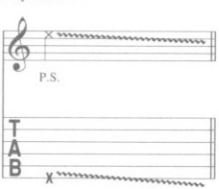
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



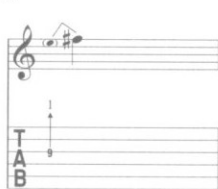
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**WHOLE-STEP BEND:** Strike the note and bend up one step.



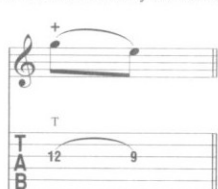
**PRE-BEND:** Bend the note as indicated, then strike it.



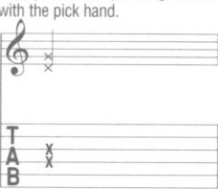
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



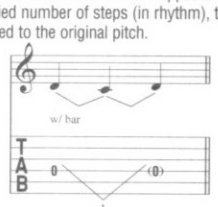
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



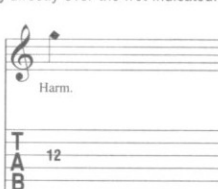
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



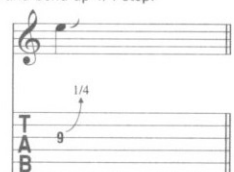
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



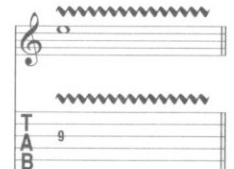
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



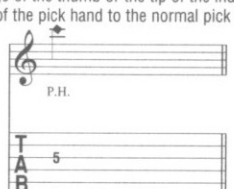
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



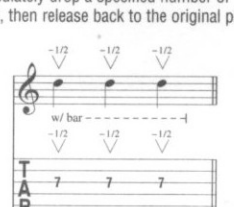
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





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